

# Mouse Woman and Mrs. Harris

“But What Lively Powerful Ghosts These Old Demigods Still Are.”

(*Bill Reid*)

*Gwyneth Evans*

As the Haida artist Bill Reid suggests in his foreword to *Haida monumental art*,<sup>1</sup> the Native peoples of British Columbia and those non-Natives who have studied their culture have become dependent upon one another. As the oral tradition is broken, all rely upon the transcriptions made by scholars around the turn of the century for accounts of the great stories and myths of the tribes of the Northwest Coast. Understandably, some feel that the adaptation of these stories by white people, to conform to white tastes in narrative, is a desecration. Others like Reid, however, see a value in the collaboration, as it increases general knowledge of the wealth of the Native culture; Reid provided advice and illustrations for Christie Harris' historical novel *Raven's cry*. Harris' three recent adaptations of West Coast Native stories, the Mouse Woman books, are very free versions in which “lively and powerful ghosts” of the old stories manifest themselves once more for different but appreciative watchers.

As adapted by Harris, the stories of the Mouse Woman trilogy have many elements of European folk and fairy tales — youngest brothers whose kindness brings them luck, beautiful princesses who have to be cured of their vanity, bullies who must be outwitted, magical animal helpers, faithful lovers who are separated and must go on a quest to be reunited. The familiar threads, however, are interwoven with the rich, strange, and beautiful elements of Haida and Tsimshian mythology — journeys into twilight realms under the sea, encounters with spirit beings in human form whose skin glistens like abalone mother of pearl, a remarkable hat with a spinning bird on top of it which creates whirlpools. Their concepts of the supernatural, of the relationship between humans and animals, and of human responsibility to the natural world also distinguish them from the European tradition. For a reader not deeply versed in the Northwest Coast traditions, Harris' stories provide a fascinating blend of familiar patterns and motifs with exotic characters, details, and settings. While they are sometimes marred by an archness of style and a tendency to moralize, these three collections of stories preserve the excitement and imaginative detail characteristic of the originals, and thus are an important contribution to Canadian children's literature.

Although she has also written novels for children, Christie Harris is perhaps best known for her adaptations of B.C. native tales in *Once upon a totem* (1963) and *Once more upon a totem* (1972).<sup>2</sup> In her three recent books, *Mouse woman*

and the vanishing princesses (1976), *Mouse woman and the mischief makers* (1977) and *Mouse woman and the muddleheads* (1979), she retains a similar approach to the retelling of the stories, but links them together through Mouse Woman, a supernatural being who can take the form of either a mouse or “the tiniest of grandmothers.” She likes to intervene in the affairs of human beings, or in the relationships between the supernatural beings and the humans, almost always in order to rescue a young person in trouble. When humans offend the greater powers, or when these “narnauks” or spirit beings become oppressive or unfair in their treatment of humans, Mouse Woman appears, to scold a little, to help the victim, and to restore a proper respect for order and tradition. Mouse Woman is an authentic creation of Native myth, but Harris has developed and more sharply defined her character and her role, and has added her to stories in which she did not originally appear.

As the title suggests, the six stories in *Mouse woman and the vanishing princesses* are about princesses who for one reason or another have been taken from their tribes and families by a supernatural being. Some hapless girls are simply kidnapped by such nasty characters as the Man-Who-Had-Bound-Up-His-Wrinkles, Great-Whirlpool-Maker or the supersnail Gigantic Gastropod, to be variously married, enslaved, or eaten, while others form deep love relationships with the narnauk, and yet other girls are carried off as a punishment for selfishness, vanity and malice. In most cases, Mouse Woman effects a rescue; she is opposed on principle to mixed marriages and to bullying. The stories of the other two volumes (seven in each) also contain some young people who are carried off by narnauks, and other stories as well which show Mouse Woman attempting to correct the behaviour of mischief-making and muddleheaded people and spirit-beings.

Each volume of the Mouse Woman trilogy can be read independently as a collection of short stories, since each volume has a preface explaining the nature of Mouse Woman and the narnauks, and there are few cross-references to other stories. The first book, *Mouse woman and the vanishing princesses*, is the best unified, and makes a good companion piece to Harris' *The trouble with princesses*, a collection of stories from both European and North American Indian sources. The stories of the other two volumes are rather more arbitrarily linked together, and there does not seem to be a great deal of difference between mischief-makers and muddleheads. Both, however, contain some marvellous stories. As many appear in different versions in Harris' sources and are common among the various coastal tribes, Harris has not attempted any anthropological grouping of the stories, either by source or by specific motif. The considerations guiding her seem to be purely narrative: to tell the stories in an exciting and appealing way, retaining as many picturesque details as possible and even smuggling in some information about the traditional way of life of the coastal tribes, but using the story format which will make them most accessible to readers accustomed to the western European fairy tale. The

second and third volumes were received less enthusiastically by critics than the first, although *Mouse woman and the mischief-makers* was named an ALA Notable Book. When all twenty stories in the three collections are read together, the officiousness of Mouse Woman and the deliberately limited number of epithets used to describe her do become tiresome. On the other hand, certain themes and motifs which run through the three books build in effect and benefit from familiarity. Although some critics have felt Mouse Woman's appearance in the stories of the later volumes forced, she is in fact present in most of the sources for these stories and, in this respect anyway, the two later volumes are slightly more "authentic" than the first. Some stories in each book make less effective use of Mouse Woman than others, but there is no great difference between the books in this respect. The formulas and techniques are repeated, not developed, but the stories do not deteriorate in quality.

All three Mouse Woman books are characterized by humour and a light touch. Often the downfall of a bully is the central event, and many stories contain some good slapstick. The great trickster Raven, a prominent figure in Northwest Coast myths, appears only twice in these books: once, in "The princess and the magic plume," to play a malevolent trick on a girl who reassembles the bones of her slain tribe members only to find when they are brought back to life that she has put a lot of the bones in the wrong places (this episode recalls one in Grimms' "Brother Gaily"), and once, in "The rumour," to be tricked himself by the resourceful Mouse Woman and her mouse children. All of the tales have a didactic point — respect for nature, the importance of generosity and kindness — which Harris in most cases handles naturally and gracefully, letting it emerge from the events of the story and from a few comments by Mouse Woman herself.

While the themes of the Mouse Woman stories are fundamentally similar and their subject matter united by the figure of Mouse Woman, there is a great difference in the tone of the various stories: many are adventure stories with a little thrill of supernatural danger, others are comedy with a moral, but a few have a genuinely tragic dimension which is not disguised by the twittering good cheer of their Mouse Woman framework. It is in presenting these stories that Harris' format seems least successful, as it conflicts with the sober grandeur which she does partially preserve in her retelling. This variety in tone appears, of course, in most good collections of folk and fairy tales, as traditional narratives express the range of human feelings from amusement to grief, hatred to erotic love. All the stories within this range are not, however, easily linked by a single character, even one with the shape-shifting possibilities of Mouse Woman.

The story of Bear-Mother, for example, is one of the great Haida myths, and the elements of it preserved in Harris' version, "The princess and the bears," have a solemnity and pathos which set the story apart. A girl who fails to show proper respect for the bears is abducted by a bear narnauk, in his human form.

They live together and have children. She is torn, however, between fondness for her bear family and a longing to return to her own people: the conflict comes to a climax when her hideaway is at last discovered by her beloved youngest brother and her own dog. The bear commands her brother to kill him, whereupon he is resurrected in a human form (as in Grimms' "Frog King" the princess kills the frog and he rises as a prince). The girl returns with her children to the tribe, where their cub-like behaviour eventually results in their being ostracized. They go back to their father's people, leaving their mother in loneliness and sorrow. The ostensible purpose of the story is to induce bears and men to have a proper respect for each other since the mixed blood of the cub-children ensures that any man killing a bear, or vice versa, stands a chance of attacking one of his own relatives. Harris uses Mouse Woman in the story to criticize the mixed marriage idea and to help the younger brother. She is more meddling and less sympathetic than usual in this story, perhaps because Harris has so successfully evoked the human emotions and familial conflict involved.

The dominant moods of the three Mouse Woman collections, however, are excitement and humour, and the Native traditions provided Harris with abundant material containing both of these qualities. The grotesques and monsters she has at hand make pale the invention of most modern fantasists. A brave youth in "Mouse woman and the vanished princes" has to deal with a Wasco,

a monster that usually lived in the sea. But it could travel on land as well as in the water. It had the head and body of a wolf, with the fins of a killer whale. And though it was often wolf size, it could make itself large enough to carry three killer whales . . . . If a man could overcome the Wasco, they said, and take its skin as a supernatural blanket, then he would be able to catch whales as easily as the Wasco did.<sup>3</sup>

Harris builds suspense as the Wasco sniffs along shore for the trail of the youth, who is hiding in a tree and eventually succeeds as Peter did with his Wolf in catching the monster in a noose and using its own strength against itself. Another remarkable monster which probably hasn't yet appeared in the Dungeons and Dragons Monster catalogues is Great-Whirlpool-Maker, possessor of a terrifying hat.

Now this magical hat was woven of spruce roots, like ordinary hats. It had an ordinary design of killer whales. But instead of being topped by several plain woven rings, like the hats of great chiefs, it was woven into a towering spiral. And instead of being rounded off at the top like ordinary hats, it was woven into a deep well and topped by a living surf bird. When the bird spun itself about, it started a whirling of the magical water in the well. And then, when the bird flew off, it released a terrible, whirling power that could suck down even the greatest of the great northern canoes as if it were nothing but a bit of driftwood.<sup>4</sup>

Although powerful and alarming, Great-Whirlpool-Maker is revealed by Harris to be also rather funny.

Now, as well as his terrifying hat, Great-Whirlpool-Maker had bad eyes, a keen nose, a taste for human beings, and a very stupid son.

Son-of-Great-Whirlpool-Maker was so muddle-headed that he wanted to marry a human princess, when obviously such a marriage would keep his father licking his lips in agony every time he glanced at his daughter-in-law. For, of course, not even Great-Whirlpool-Maker could eat his own daughter-in-law.<sup>5</sup>

Like Phaeton, Son-of-Great-Whirlpool-Maker tries prematurely to take on his father's supernatural attributes; he steals his father's hat, which like Helios' chariot goes out of control. The hat blows itself onto the top of a totem pole, to the alarm of the villagers beneath, whose princess has been stolen by the obstreperous Son. It takes Mouse Woman with her sharp eyes and good heart to restore hat and princess to their rightful places. The rescue attempt is complicated by the discovery that Great-Whirlpool-Maker has "thought grease into the girl's mind to keep her as though dead, well away from his nose. For even he could not eat his own daughter-in-law."<sup>6</sup> This is one of the best of Harris' stories, full of such imaginative detail, humour and action. Mouse Woman's role seems integral to the story, and the formulaic passages in which her aid is enlisted and later rewarded fit in more smoothly than they do in some of the tales. The integrity of this story comes largely from Harris, as her source, Swanton's *Haida texts and myths*, is a much more complex narrative; Harris has simplified her original and selected one particular line of the story, focussing on colourful images such as the remarkable hat and the thinking of grease into someone's mind, expurgating some lascivious behaviour of Mouse Woman, and giving her story a tidy and plausible ending.

"The princess and the magical hat" is one of a group of stories in the trilogy which shows Mouse Woman and her human allies punishing overweening narnauks for their interference in human lives: the Man-Who-Bound-Up-His-Wrinkles, the giant snail, the monster killer whale, and others. In other stories it is the human beings who go too far: the Porcupine Hunter and the bear-hunting brothers who kill their prey wantonly, Asdilda who angrily tears up a hat sacred to Frog Woman (ceremonial hats play an important role in several stories), and the Sea Hunters who fail to respect their taboo. Other such themes, too, recur in the stories of each volume, and establish patterns which run throughout the trilogy. Children are punished for rowdiness and disrespect in the stories of "Snee-nee-iq" and "The magic plume." Young people are indeed the focus of most of the stories, although usually they are not children but adolescents: marriageable girls, and youths eager to prove themselves on quests or missions. The journey is a common motif in the stories and has the regional flavour of usually being undertaken by canoe. Although a few heroes set out

simply to find new food supplies, most go questing for a sister, wife, or brother who has been stolen by the narnauks.

The Mouse Woman stories are rich in fantasies of other worlds: two which reappear in various stories are the supernatural village inhabited by the narnauks and the murky underwater realm of the various sea spirits. The Place-of-the-Supernatural-Beings looks much like an ordinary Native coastal village, until the captive princess or brave adventurer who penetrates the thicket of devil's-club which guards its approach notices that the houses are carved and painted with unfamiliar totems, and the people in the houses move silently and strangely like the animals their totems represent. In the undersea realms, humans are somehow able to breathe and move freely, but do so with an eerie sense of the strange beings who lurk in the dark crevices around them. (Water, in the form of river, inlet or open ocean, plays an important part in almost all of these stories). As in most folk tradition, it is important for human visitors to these other worlds not to eat at least certain kinds of the foods offered them there, lest they be transformed or made captive forever.

One notable characteristic of the Northwest Coast Native mythology is the blurring or merging of identity between humans, animals, and supernatural beings. Harris tidies up the anthropomorphism of the stories by making it clear in her introductory note that, in her version, shape-shifting is done only by the narnauks, spirit-beings who may also be able to assume one particular animal form or a human form. Some of these narnauks are the Great Spirits of an animal species (the Great Eagle Spirit, the Great Porcupine) while others, usually mischief-makers like The-Man-Who-Bound-Up-His-Wrinkles or the Monster Killer Whale, may not be able to change their shapes but do have supernatural power. In several stories, supernatural maidens (Daughter of the Sun, Goose Maiden, Robin Woman and Sawbill Duck Woman) voluntarily become the wives of mortal men, a practice less attended by violence, deception and revenge than the abduction of mortal brides by narnauks, but leading inevitably to renunciation and sadness. The relationship between the humans and the supernatural beings in these stories is quite reminiscent of Greek mythology: the narnauks, like the Olympians, quarrel among themselves in their mountain residence, are sometimes but not always favourably disposed — or even just — to mortals, frequently want to “marry” mortal girls, and demand respect and propitiation or else they will exact revenge.

Mouse Woman herself was an excellent choice as a narnauk who might link these stories and make them appealing to children. Almost as clever and fond of tricks as Raven, she lacks his potentially frightening amorality and malice. As she appears in Harris' source material, Mouse Woman does usually play a helpful role, appearing unexpectedly to give advice and information to people in difficulties. She has, however, a mischievous and lascivious character in some of the original stories and is certainly not always the upholder of propriety and conservative morality that Harris makes her. The kindly nature and

coziness that Harris confers upon her make her a figure more of folk tale than of myth. Occasionally in Harris' books her homilies reduce the grandeur of the moment and diminish the potential power of a story (as in "The princess and the bears," "The princess and the geese," and at the end of "The princess who rejected her cousin"). But the cozy and comical quality of little Mouse Woman also makes her sympathetic; the reader, like the heroes and heroines of the stories, has an urge to protect her as well as the knowledge that he should respect her. Margaret Blount<sup>7</sup> has pointed out that mice are the most popular animal characters in children's fiction, partly because of their size, vulnerability, softness, and amusing little movements of nose and paws. As in the fable of the Lion and the Mouse, however, Mouse Woman is able to help those apparently much larger and stronger than herself.<sup>8</sup>

By linking mouse and grandmother Harris also makes use of the traditional affinity between the young and their grandparents (and perhaps covertly strikes a blow for Grey Power). Like many grandmothers, Mouse Woman is inquisitive, busy, and kindly, and likes to give advice and comfort to the young. Grandmothers are supposed to knit, and Harris' Mouse Woman is obsessively fond of bits of wool which "her ravelly little fingers" tear into "a lovely, loose, nesty pile of mountain sheep wool." This or similar phrases about the propitiation of Mouse Woman with wool occur in most of the stories. Her behaviour is always consistent, as are her attitudes towards order, propriety, and tradition.

In two stories, one in each of the second two volumes, Harris tells an anecdote about the earlier life of Mouse Woman. The intention of "The Tooth," which shows Mouse Woman as a mouse child telling a fib and being caught out by *her* grandmother, would seem to be to help the young reader identify with Mouse Woman and prevent her from becoming an authority figure. "Rumour" shows Mouse Woman as a young mother teaching her mouse children to outwit Raven and pay him back for a malicious joke. While these stories seem designed to add to the dimensions of Mouse Woman as a personality, the attempt is a mistaken one. Folk tales deal in types and archetypes rather than in rounded characters, and Harris stresses this aspect in her use of formula and repetition to accompany the appearances of Mouse Woman in the other stories. Mouse Woman as Harris has created her is a consistent and engaging character, but her role is that of animal helper/fairy godmother, and we don't need or want to know more about her outside this context. "The Rumour" is, nonetheless, quite a good story with a contest-of-wits motif; "The Tooth" is so syrupy that it's apt to give the reader toothache. Interestingly, Harris derives both these stories of Mouse Woman's early life from myths of the Koryak, a Siberian tribe whose mythology has characters in common with those of the Northwest Coast Indians.<sup>9</sup>

The qualities of the orally-transmitted folk tale are preserved to some extent by Harris in the Mouse Woman books. The formulaic descriptions of Mouse Woman ("the tiniest of old women . . . with big, busy mouse eyes") and her

receipt of woolen offerings are repeated in almost exactly the same words in every story. The details are taken from various stories in Harris' sources, but the formulaic passages are her own. Other passages such as the descriptions of the shaman's dance are repeated often enough throughout the trilogy for them also to have an incantatory, ritualistic quality. Within individual stories, certain word patterns are set up to give the flavour of oral storytelling. The shuffling dance of the angry Porcupine Spirit is suggested by the chant which accompanies it.

"Name me my name! Name me my name!" he sang.

"Strike! Strike!"

And at each "Strike!" he, too, whirled around like a startled porcupine . . .

The rhythm set up by Great Porcupine's dance beats through the latter part of "Mouse woman and porcupine hunter" and is an effective adaptation by Harris from the original translation. "Pronounce my name, pronounce my name! Strike, strike!"<sup>10</sup>

Another stylistic trait of the Mouse Woman books which also seems intended to suggest oral storytelling is the frequent use of short sentences and sentence fragments.

It would float down over the shouting children. And of course they would touch it. As Raven had said, their own foolishness would do them in. Mouse Woman had been right, too. Young people should be given a choice.<sup>11</sup>

While transcriptions in some of Harris' sources do use similarly abrupt, choppy sentence forms, the effect in her writing tends to become irritating, particularly if the story is not being read aloud. There are also occasional awkward passages which use unnecessarily difficult words. "And with many of the old chiefs lost in the Flood along with their true heirs, it was a time for ambitious young Killer Whales to prove their worth and win entitlement to the now empty chieftainships."<sup>12</sup> Nevertheless, Harris' style is for the most part clear and lively, with much dialogue. A comparison of the opening of the original text of "The princess and the magic plume" with passages from Harris' version shows the kind of transformation she has made.

The town children were knocking a woody excrescence back and and forth. After they had played for a while they began saying "Haskwa." The niece of the town chief was menstruant for the first time. She sat behind the screens.

After they had played for a while a red feather floated along in the air above them. By and by a child seized the feather. His hand stuck to it. Something pulled him up. and one seized him by the feet. When he was also pulled up another grasped his feet in turn. After this had gone on for a while all the people in the town were pulled up.<sup>13</sup>

It was early in the pale summer evening. <sup>\* \* \* \*</sup> So the older people were still up and about in the village that was closer than they knew to the Place-of-Supernatural-Beings.

Except for the princess who had vanished into the small separate compartment in a

corner of her father's house, all the young people were out in the open space behind the village. They were wrestling and shouting, or climbing trees and shouting, or playing toss-the-kelp-holdfast and shouting, or even just shouting.

Suddenly one of them screeched, "Look! Look! Look!" And she kept on screeching so shrilly that, one by one, the other children stopped their own screeching to see what on earth *she* was screeching about.

It was a feather. A huge, beautiful, sparkling, enticing rainbow feather. And it was floating down from the sky.

"It must have fallen from a Heaven Bird," a boy yelled. He started jumping to catch it.<sup>14</sup>

Some of Harris' alterations are based on the version in Boas' *Tsimshian mythology*, but her retelling differs from both sources in its embellishment of detail, use of dialogue, and building of suspense.

Of the six texts Harris cites as her sources for the stories in the Mouse Woman volumes, Boas' *Tsimshian mythology* is the one from which she has drawn most often: nine of her twenty stories appear in a somewhat similar form in Boas, although Mouse Woman figures in only three of the originals. The stories in this study by Boas, first published in 1916 and recorded some years earlier from a Native, Henry Tate of Port Simpson, B.C., are shaped in a manner more familiar to readers of European background than are many of the tales in the other source texts, mostly compiled also around the turn of the century. A recent retelling of the stories by Chief Kenneth Harris, directly transcribed from oral tradition,<sup>15</sup> was not apparently used by Christie Harris. Although in some cases, like the stories of "The princess and the magic plume" and "The princess and the magical hat," Harris has selected from and shaped the original material extensively, in many stories she has made relatively few changes to the original. These changes usually involve the addition of a brief introduction, an expansion of the description of Mouse Woman and her involvement with the plot, and the omission of erotic and scatological elements. Harris doesn't shirk some violent and gruesome details: the first volume opens with "The princess and the feathers," quite a horrifying story in which a girl is abducted by a villainous old man who disguises his age from her until the morning after the abduction, and then abandons her on a barren islet to be torn apart by predatory sea birds. In Harris' source for this story (Boas' *Tsimshian mythology*) Mouse Woman does not appear at all, and the girl must find her own means of concealment and escape. The addition of Mouse Woman, in this case as in others, does not however seriously dilute the tension of the story or the responsibility of the heroine for her own fate. By not offering false sweetness and comfort in such stories, Harris retains a sense of the rigour and power of the old myths.

The debate continues as to whether or not non-Native writers are justified in retelling the myths and folk tales of the indigenous peoples of Canada, but Christie Harris respectfully carries on making her popular adaptations. While purists may be distressed by the liberties Harris takes with her sources, and

it would certainly be gratifying to have more versions of the stories presented for the general and young reader by the Native people themselves, Harris' accomplishment is a very real one. She has undertaken not just a retelling or modernizing of a body of tales, as is the case with most recent folk tale adaptations: she has explored obscure and often difficult texts, developing striking details, selecting a few threads from a complexly-woven story, finding her own patterns, and discovering and using the character of Mouse Woman to impose order on her material. Her versions are intended not for the serious student or anthropologist, but to give young people an amusing and exciting introduction to the riches of Northwest Coast Native mythology. With the evocative and skillful pen-and-ink drawings by Douglas Tait which illustrate each volume, the Mouse Woman books make an attractive presentation of a body of tales. Few of them are available in other popular versions; but they all deserve to be much better known.

#### NOTES

- <sup>1</sup>George F. Macdonald, *Haida monumental art*, (Vancouver: University of British Columbia Press, 1983).
- <sup>2</sup>*Sky man on the totem pole?* (Toronto: McClelland and Stewart, 1975) unsuccessfully attempts to blend the myths with pseudo-scientific speculation.
- <sup>3</sup>"Mouse woman and the vanished princess," *Mouse woman and the mischief-makers* (Toronto: McClelland and Stewart, 1977), p. 23.
- <sup>4</sup>"The princess and the magical hat," *Mouse woman and the vanished princesses* (Toronto: McClelland and Stewart, 1976), pp. 134-5.
- <sup>5</sup>p. 135
- <sup>6</sup>p. 147.
- <sup>7</sup>*Animal land: the creatures of children's fiction* (New York: Avon, 1974), Chapter eight.
- <sup>8</sup>See also the helpful mice in the Miss Bianca books.
- <sup>9</sup>Waldemar Jochelson, *The koryak*, Vol. X of *Memoirs of the American Museum of Natural History*, (New York: Stechert, 1908). (Also published as Vol. VI of the Jessup North Pacific Expedition); see stories on pp. 260, 284, 325. Harris omits the many references to excrement in her source for "The rumour," but was able to take "The tooth" almost directly from Jochelson's version.
- <sup>10</sup>Franz Boas, *Tsimshian mythology*, Thirty-first Annual Report of the U.S. Bureau of Ethnology, 1909-10, reprinted, New York: Johnson Reprint Co., 1970, p. 109.
- <sup>11</sup>"The princess and the magic plume," *Mouse woman and the vanished princesses*, p. 77.
- <sup>12</sup>"The sea hunters who were swallowed by a whirlpool," *Mouse woman and the middleheads*. (Toronto: McClelland and Stewart, 1979), p. 27.
- <sup>13</sup>John R. Swanton, *Haida texts and myths*, Smithsonian Institution Bulletin 29 (Washington: Government Printing Office, 1905) p. 330.
- <sup>14</sup>pp. 78, 80.
- <sup>15</sup>*Visitors who never left* (Vancouver: University of British Columbia Press, 1974).

**Gwyneth Evans** teaches *English and Children's Literature* at Malaspina College on Vancouver Island.