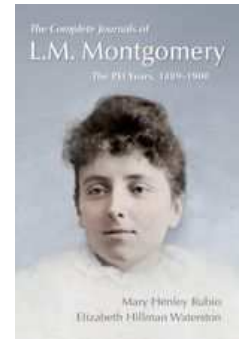




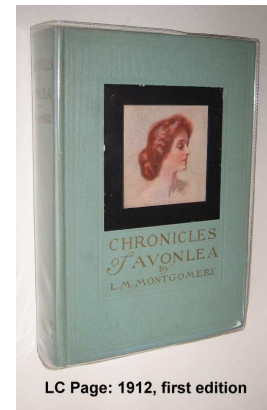
The Shining Scroll
Part 2
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Periodical of
the L.M. Montgomery Literary Society



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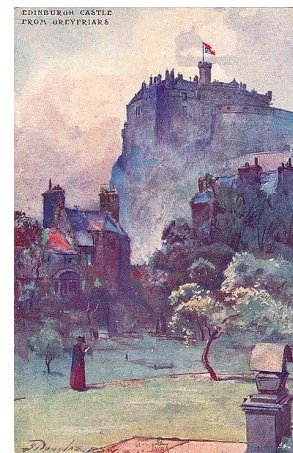
Welcome to Part Two of the 2012 edition of *The Shining Scroll*. This year is the centennial of the publication of *Chronicles of Avonlea* and the year of the biennial international Montgomery conference on Prince Edward Island. The theme for the conference and this issue is L.M. Montgomery and Cultural Memory. We hope it will be memorable!

Part 1 Overview: *Chronicles of Avonlea*, the Dedication of Epperly Plaza, Friends of the L. M. Montgomery Institute and fund-raising auction, Lighthouse Touring on the North Shore, 2012 Montgomery Conference Summary, In Search of L. M. Montgomery in the Early 1970s, The Value of Paratext in Montgomery Books, Discovering Fragments of Island History in Montgomery's Stories.



LC Page: 1912, first edition

Part 2 Overview: Montgomery's China, Rug-Hooking in the Montgomery Books, Montgomery's Honeymoon Trousseau, The Macdonalds' 1911 Honeymoon Tour in Scotland, Montgomery Day and Diamond Jubilee Celebration in Leaskdale, Patty's Place in Nova Scotia, Montgomery Historian Dr. Francis Bolger, new Montgomery-related book, DVD, and TV series, and more!



Behind the Glass Doors

Sandy Wagner © 2012

Behind the glass doors of the china cabinets housed in the L.M. Montgomery Sites on Prince Edward Island are many hidden stories emanating from the fine array of beautiful china dishes. Many of their stories are told by Maud Montgomery throughout her novels. The oval glass doors of the bookcase used as a china cabinet reflected the sitting room of her maternal Macneill grandparents. With her imagination, young Maud's own reflection became the little girl "Katie Maurice" behind the left hand door while "Lucy Gray," a grown-up widow, became very real behind the right-hand door. *Anne of Green Gables* inherited these imaginary friends, thereby telling of little Maud's happy visits and confidential conversations. [This bookcase was moved to Maud's Aunt Annie Campbell's house after her grandparents were gone.]



At the Campbell Farm

Today, like a sentinel in the front parlour at Silver Bush in Park Corner, the "enchanted" bookcase also reflected the marriage of Maud Montgomery and Ewan Macdonald as they stood before the fireplace in 1911. Visitors are drawn to its lovely contents. Could the little pewter teapot be the one found in Maud's romantic novel *The Blue Castle* in 1926? Perhaps the lovely teapot of lavish decoration on the top shelf belonged to Aunt Becky Dark's dinner set of dishes that Maud referred to in *A Tangled Web*.

Upstairs in the bright and spacious hallway another old-fashioned smaller china cabinet displays dainty pink-rose-decorated Austrian china dishes that belonged to Maud's Aunt Emily Montgomery. After 130 years the majority of the twelve place settings remain together. Maud's remembrance of these dishes placed them in *Emily's Quest* as a wedding gift.

At the Montgomery Heritage Museum

Across the road bridge over The Lake of Shining Waters at The Montgomery Heritage Museum -- the home of Maud's Grandfather Montgomery in Park Corner -- the delicate pink and yellow Rosebud Spray Tea-Set graces the dining room table.



The late Mary Ella Montgomery [mother of the present owner] told of Maud's first visit after Mary Ella had married Heath Montgomery. Sitting at the dining room table, reflected in the Montgomery china cabinet, Maud held up one of the teacups to the light showing her fingers through the fine Austrian bone china. Imagine her delight in explaining to Mary Ella how she did this as a child visiting Grandfather and Step-Grandmother

Montgomery. Penning *Anne of Green Gables* Maud simply placed the “rosebud spray tea set” in Marilla Cuthbert's safe-keeping at Green Gables.

The china fruit basket with an apple on its handle is of rough-cast biscuit-colored finish with a smooth white interior; it rests in a small wall cabinet near the marble topped fireplace of the front parlour. It had been a wedding gift from Grandfather Montgomery to his cousin, Eliza Montgomery, the jilted bride of 1847. The wedding gifts were returned to relatives and her personal wedding items were packed away into an old blue chest. This tragic family story captivated Maud. Choosing fictional names, she wove the sad tale into *The Story Girl*.



At the Birthplace

The small, but significant, L.M. Montgomery Birthplace at Clifton Corner, now New London, was not only the home of Maud's birth but of her first Christmas. If there was a china cabinet in the home at that time it would surely have reflected the little family that only lived there one year, according to Maud's journal.



Today, the china cabinet at The Birthplace in the small sitting-room off the parlour, harbours an antique blue willow-ware platter amongst the many donated *Anne* books of various translations. Curator Linda Boutilier tells of a visitor who, upon seeing the platter, graciously sang the song that he said went with it:

"Two wild pigeons flying high
A little vessel sailing by
A weeping willow hanging o'er
A bridge with three men - if not four
Here the giant castle stands
Famous known throughout the land
Here's a tree with apples on
Here's a fence to end the song."



Dear old willow-ware plates of blue are found in *Pat of Silver Bush*. Emily Starr's grandmother's own wedding set was of real willow-ware and filled the living room cabinet of the Disappointed House with a stroke of the author's pen writing *Emily's Quest*.

Within the kitchen china cupboard of The Birthplace, many lovely old dishes of various patterns can be seen through its glass door. On the top shelf are two gravy boats, covered vegetable dish, and charming teapot with raised feet accompanied by two fluted cups and saucers. These dishes are of an eggshell white china with the gold pansy on the sides and in the centre of the saucers, described in *Pat of Silver Bush* as the Gardiners' wedding dishes.

At Green Gables

Over the many years of friendship, the faces of Maud Montgomery and Myrtle Macneill Webb would have been reflected in the original cupboard belonging to Aunt Margaret Macneill at Green Gables.

This cupboard was removed allowing visitors to pass through an open doorway from the parlour to the sitting room, now referred to as the dining room. That cupboard was referred to in *Anne of Green Gables* as the sitting-room closet, the sitting-room pantry or the sitting-room jam closet. The present china cupboard to the right of the room houses a blue willow-ware platter -- the fondness of Mrs. Allen. The platter dominates several chapters of *Anne of Avonlea*. The original was the property of Miss Josephine Barry and was placed in the sitting room closet before its misfortune; it was finally replaced with a duplicate platter owned by the Copp sisters once Anne had recovered from her crashing fall through the roof of their hen-house.

Various other pieces of china from the past can be seen in the Green Gables china cupboard including Haviland china of the 1880s, some of which is set on the dining table. It is a fine rendition of Marilla's rosebud tea set adorned with a spray of moss rosebuds in pink and mossy green.



At the Bideford Parsonage

Boarding at the Bideford Parsonage while teaching at No. 6 Bideford School afforded Maud one of the most delightful chapters of *Anne of Green Gables*: "A New Departure in Flavouring." The glass doors of the Parsonage china cabinet would have reflected the pantry off the dining room where Mrs. Estey accidentally flavoured a layer cake with anodyne liniment. Not realizing her mistake, she served it to a visiting minister. With uncanny memory and a stroke of her pen, Maud placed the liniment bottle into Anne's hand as she flavoured a cake for Reverend and Mrs. Allen. In a letter written in 1940, Maud maintained the parsonage was haunted (she was not alone in this belief). Perhaps the ghost of the visiting minister came back in search of a decently flavoured piece of cake!

When visitors look behind the glass doors of the china cabinet, their eyes are drawn to the lovely antique china cocoa pot. It always reminds me of *Anne of Windy Poplars*, when Anne is visiting with Minerva Tomgallon while sipping cocoa with their cinnamon toast. The elegance of this pot would have suited the splendour of Tomgallon house.

The Bideford Parsonage is the only L.M. Montgomery site with a lovely silver tea service besides the Bala Museum in Ontario. Montgomery placed a silver tea service belonging Grandmother Selby for Pat Gardiner to love in *Pat of Silver Bush*. One can easily imagine an afternoon tea at 60 Gay Street in Toronto as described in *Jane of Lantern Hill*. The faces of Aunt Sylvia and Aunt Gertrude would be reflected in the teapots as they poured at a table complimented with pink tulips and tall burning pink tapers.



The Bridal Rose dishes on the table are identical to Maud's own as is the striking white tea set with gold band in the Parsonage cabinet. Her own beautiful china cabinet filled with many loved dishes

from Prince Edward Island is pictured in her Journals and dominated the dining rooms of her married life in Ontario. Both sets have been described by Margaret Leask Mustard in the booklet *LM Montgomery as Mrs. Ewan Macdonald of the Leaskdale Manse*.

Maud knew and appreciated rituals of an afternoon tea. “I have always enjoyed such affairs. I like to make out a nice menu and get out my pretty linens and dishes and give everyone a pleasant time.” – from *Aunt Maud’s Recipe Book*

The many dishes at the LM Montgomery Sites have been kindly donated over the years. They seem to speak of a time of antique china that will never come again. Maud’s own elegant china teapot graced with a brown lacy trim, is on loan from Silver Bush and is presently displayed in the Visitor’s Centre at Green Gables. It is a comforting monument to the finer things she loved and shared in the writing of her books.

And I remembered Grandmother’s set – the “best set” of my childhood, “fluted, with gold sprays on it.” I thought it wonderful then – I think it beautiful still, ... I gave that set to Aunt Emily and kept the brown set. I wish I had reversed it. I liked the brown set better because Grandma had said she bought it for me. But now I think very longingly ... of that old fluted set

May 3, 1929 *Selected Journals of L.M. Montgomery*

More ~~

Read about the Blue Willow Platter legend: http://www.annestore.ca/chronicle_files/June%202007.pdf

Read about the Rose Bud Tea Set: http://www.annestore.ca/chronicle_files/August%20Newsletter%202007%20pdf.pdf

Read about Aunt Margaret’s Cupboard at Green Gables: http://www.annestore.ca/chronicle_files/October%202007.pdf

Read “Beloved Old Dishes” (Flow Blue): http://www.annestore.ca/chronicle_files/September%202007.pdf

Silver Bush Museum at Park Corner (Campbell Farm) <http://www.annemuseum.com/gallery.php?id=1>

[see articles about LMM and Margaret Leask Mustard in *The Shining Scroll*:

http://lmmontgomeryliterarysociety.weebly.com/uploads/2/2/6/5/226525/shining_scroll_2011_part_1.pdf

http://lmmontgomeryliterarysociety.weebly.com/uploads/2/2/6/5/226525/2010_shining_scroll_part_3.pdf]

Hooked On Montgomery

by Sue Lange © 2012

As an avid rug-hooker, I am always excited to come across references to rug hooking when I read, so I was especially delighted to discover rug-hooking features in many of my favourite author’s novels, short stories, and journals. Having first read Lucy Maud Montgomery’s work as a non rug-hooker, reading them again to seek out rug-hooking elements has added an extra dimension of enjoyment.

It is not surprising to find Montgomery included hooked rugs in her writing. Prince Edward Island was at the epicentre of the popularisation and development of the craft when she was



young. With her artistic sensibilities, the evolution from dark, dingy functional mats to creative, artistic and colourful depictions of everyday rural life on the Island must have greatly appealed to Montgomery as she grew up.

Early History Of Rug-Hooking In North America

Rug-hooking was a craft born out of necessity, and became immensely popular in Atlantic Canada and New England during the second quarter of the 19th century. The popularity of the craft flourished particularly after 1850, when commercially-produced burlap (also known as jute and hessian), used as the foundation for hooked rugs, became widely available for the first time. There was also rapid growth within the textile mill industry which resulted in a wider choice of cheaper fabric.

Creating hooked rugs - or mats, as they are otherwise known - was a great source of pride and productive social enjoyment for Island women of this period, with Prince Edward Island widely acknowledged as a focal point of skilled rug makers. The shared, common past-time of hooking rugs was both a creative outlet and a relaxing, social activity after a long day of tiring house-chores. It was also a necessity, as new, mass-produced loom woven carpeting and imported Oriental rugs were a luxury well out of reach for many Islanders.

The apparent lack of rug-making tools in early rural immigrant communities led to novel, crude improvisation. Most settlers struggled to decorate and warm their spartan, cold homes with little money and limited supplies. Everyday items such as forks and nails were commonly fashioned into rug hooks with wooden handles anchored at one end for grip, leverage and to prevent repetitive use injuries, such as blisters. Whatever the exact genesis of traditional hooked rugs, from the 1850s the craft rapidly developed and is now accepted as having evolved into a specialised, quintessential North American craft.

Once the practical craft of rug-hooking developed, it quickly spread. Its greatest appeal lay in the fact there was no need to buy costly materials or undertake special training. Even the poorest rural housewife could be artistically creative. Rug-hooking was an enjoyable project of self-expression during long, freezing winters. Some sources of early design inspiration included wallpaper, printed cotton, family pets and barnyard animals, birds, as well as pieces of china, such as the border pattern of a platter on a treasured family heirloom.

It was the china dogs “Gog” and “Magog” belonging to Montgomery’s Grandfather (Senator Donald Montgomery) that inspired the design of hooked rugs her first cousin’s (Heath Montgomery) wife, Mary Ella, made for their four children, who grew up with the china dogs in the Montgomery home. The dogs are featured in her 1915 novel *Anne of the Island* (later reappearing in *Anne’s House of Dreams*, 1917, and *Anne of Ingleside*, 1939).



These hooked rugs at L.M. Montgomery Heritage Museum, Park Corner, P.E.I., home of Heath and Mary Ella Montgomery, are in the front room that L. M. Montgomery is said to have slept in when she visited. They were made by Mary Ella’s mother, Mrs. MacLeod.



“Riz Roses” Technique

Prince Edward Island’s famous “raised rose” hooked rugs, commonly referred to by Islanders as the “riz roses” technique, is specifically mentioned in a number of Montgomery’s novels, including *Pat of Silver Bush*, *Mistress Pat* and *A Tangled Web*.

This regional style was popular in the 19th century and Montgomery’s character, Judy Plum, the beloved family servant at Silver Bush, “had her name up,” as she expressed it, for hooked rugs.

Judy covets old clothing that is ready to be discarded, like an old red crepe dress, because it would be perfect for “the inner petals of the fat, ‘raised’ roses in the fine new rug she was hooking . . . , clusters of red and purple roses such as never grew on any earthly rose-bush.”

[*Pat of Silver Bush*, Ch. 1]



Montgomery inventively used the raised surface of the rug in her novel *A Tangled Web* to avert Aunt Becky’s bottle of sacred Jordan water spilling on the floor: Joscelyn accidentally drops it and it falls unbroken on “the soft, velvety, padded roses of one of Mrs. Clifford’s famous hooked rugs.” [*A Tangled Web*, Ch. 17]

This “riz rose” was made by Betty Heath (Minnesota) - technique learned from Spruce Top Studio in Mahone Bay, Nova Scotia

Hooking Bees

According to her close friend, Nora Lefurgey, Montgomery did not hook any of the rugs she photographed or wrote about. Nevertheless, we learn Montgomery was adept at cutting rag strips and enjoyed attending social hooking bees at Cavendish and Park Corner. Like quilting bees, these productive, social rug-hooking occasions (also known as ‘frolics’) provided the opportunity for Island women to gather together for the afternoon to work as a team to help the hostess with her rug. These collaborative hooking sessions could continue into the evening if neighbours and relatives lived a considerable distance from each other.

During this collaborative social time, women exchanged ideas and compared patterns, often tracing off a pattern design they especially admired. This led to repetitive patterns which became particular to regions.

Knowing Montgomery’s enjoyment of good food and fun, especially at Park Corner with her Campbell cousins, her participation at a hooking held by her Aunt Annie during a visit in April 1892 must have been particularly enjoyable. With almost a dozen visitors, mainly mothers and daughters, as well as her cousins Stella, Clara and Frederica to entertain her, it is easy to picture what a jolly, social event it was, indulging in the “delightful foolishness” Montgomery so enjoyed during these family visits. A photo taken by Montgomery of the pantry at Park Corner shows a small, rectangular hooked rug visible in the doorway between the pantry and the parlour. This pattern is possibly a commercial design of John E. Garrett of New Glasgow, N.S.





Hooked rug, Garrett trellis Pattern, ca. 1900 - 1910 Stella Campbell's room, Anne of Green Gables Museum, Campbell farmhouse Park Corner, P.E.I. photograph by George Campbell, 2012.

The Secret Diary of Lucy Maud Montgomery and Nora Lefurgey

Intriguingly, a number of witty, comic references about rug-hooking are made by Nora Lefurgey and Montgomery when they began a collaborative 'burlesque' diary from January - June 1903, cataloguing their various larks and jokes. Contained among the teasing banter between the two women (who took turns to write most days) are several humorous and informative references to rug-hooking. For instance, on March 29th Montgomery wrote: "Nora and I both went visiting yesterday and come home with all the gossip in [Cavendish] ... The main items are ...that Mrs. Will Sandy is hooking mats for Townsend..." Evidently hooking mats (rugs) was gossip-worthy in the eyes of Cavendish women of this era.

The observational, everyday nature of this collaborative diary reveals aspects of Montgomery's life and those around her, which is not focused on as closely in her own personal journal. Because of this, we gain informative insight about the popularity and widespread practice of rug-hooking in PEI at the beginning of the 20th century. We learn that not only did Montgomery's older female relatives, such as her grandmother Lucy Macneill and Aunt Annie Campbell, hooked rugs, but also her own contemporaries, including close friend Nora Lefurgey and her cousin Lucy Macneill, who lived across the field.

Hooked Rugs in the *Anne* Books

No mention of hooked rugs can be found in Montgomery's first novel, *Anne of Green Gables*, and, although the photographs Montgomery took in her grandmother's home show it was decorated with a number of hooked and braided rugs, it is only braided rugs we find in *Anne*.

A possible reason for this may be that the character of Anne Shirley was born in March 1866 and comes to live at Green Gables in 1877 (an excellent timeline of Anne Shirley's fictional life can be found in Carolyn Strom Collins' *The Anne of Green Gables Treasury*), just before hooked rugs became popular in Island homes. Placing Anne as a child of a slightly earlier historical period than her own childhood, Montgomery harked back to ubiquitous Island decor and furnishings of the time, including braided rugs. By the time Anne is sixteen in 1882, we find the first suggestion of Marilla hooking rugs, in Montgomery's second novel, *Anne of Avonlea*: Anne confuses her bottle of home-made freckle lotion with Marilla's bottle of red dye, which Marilla uses to mark the pattern on her rugs.

The Social Significance of Victorian Era Crafts

Home-made rugs were considered of little value by many in the 19th and early 20th century as they could be made for no cost, apart from the many hours it took to make. In contrast, fancywork such as embroidery and lacemaking made a social statement and items such as cross-stitched samplers and point-lace cloths were often on display in the home. These were considered to be heirloom objects that were treasured and handed down through the generations.

Most of Montgomery's major female characters, such as Marilla Cuthbert, Rachel Lynde, Cornelia Bryant, Rebecca Dew, Susan Baker, Elizabeth Murray and Laura Murray are accomplished rural, working class homemakers who knit, sew, embroider, quilt, crochet, and make lace. A careful search of Montgomery's novels reveals at least four skilled rug-hookers among this group, too, including Judy Plum, Marilla Cuthbert, Rebecca Dew and Susan Baker. In addition, ever-practical Marilla also braids rugs, as do Elizabeth and Laura Murray of New Moon farm.

While Montgomery certainly enjoyed participating in social hookings and quite happily cut rag strips during her youth, her later literary success afforded her the means to furnish her own homes with expensive commercial carpets and rugs. Unlike her grandmother and other relatives and friends, she could look back on the hooked rugs of her early life nostalgically, without the necessity of making them herself.

Home

Montgomery took a number of interior photographs of her grandparents' Cavendish farmhouse in the 1890s, making it possible for us today to appreciate and examine some of the rugs which provided the inspiration for the hooked and braided rugs featured in her writing. The Macneills ran the Cavendish post office from their home for almost forty years. As post mistress, Lucy Macneill would have had access to various mail order catalogues, newspapers and magazines, which Montgomery herself said she enjoyed poring over. Various sellers (peddlers, such as Edward S. Frost) also called regularly to PEI farmhouses with an array of goods in that era, including rug-hooking pattern sheets, such as Frost's and later, John E. Garrett of New Glasgow, NS.

It appears that none of the hooked rugs which Montgomery photographed at her grandparents' farmhouse towards the end of the 19th century are pre-stamped patterns of commercial origin. While there is some similarity to both early Edward Frost designs, as well as those of Frank (Sr.) and John E. Garrett, there is no exact match.



The Old Kitchen

For L.M. Montgomery, the old saying ‘the heart of the house is the kitchen’ was apt, as it truly was at the core of family life when she lived at her grandparents’ rural farmhouse in Cavendish. Both in her private journals, short stories and novels the warm, cosy, intimate centrality of the kitchen is evident. Living in a freezing northern hemisphere climate without any of the modern conveniences we now enjoy, Victorian-era PEI families gathered around the hearth to cook and share food, keep warm, relax, tell stories and pass on information. Serving as the Cavendish post office for many years, the Macneill kitchen was an especially bustling area of social activity.

Looking at the photograph of the Macneill kitchen entitled “the old kitchen,” one observes a scene of cosy domesticity, complete with hooked and braided rugs around the old cast iron stove. Surrounding the central stove in Montgomery’s photograph of the Macneill kitchen are three rugs; two rectangular hooked rugs and a round braided rug. Directly in front of the stove is a large, rectangular hooked rug with a dark-coloured border. It appears large enough to curl up “Turk-fashion,” as Montgomery’s characters Anne Shirley and Pat Gardiner are fond of doing.



The second hooked rug looks worn and is curled up at one edge and was evidently relegated to being a cat rug. One of Montgomery’s cats (Daffy) is pictured happily lapping milk out of a saucer on the rug, close to the warmth of the stove. The central rug motif is a star, skillfully hooked with an attractive visual effect of surrounding star borders; each with varying colour shades and alternating small geometric shapes inside each border. Around the star is what appears to be a circle of autumn leaves (perhaps maple), although the design is not clearly distinguishable. While the rug is somewhat threadbare and old, its attractive design is still apparent. Montgomery, who had a great love for cats, included many intimate domestic scenes, where cats are found curled up on a hooked rug.

The third rug is a round braided rug which lies beneath an arm chair. Montgomery specifically refers to this rug in her journals, when she writes a “ten year” letter in 1907 to her close friend and cousin, Frede Campbell: “I am writing it here on Sunday evening in the old kitchen. ... you will remember it as it looks now; your thoughts, wherever you may be when you read this letter, will fly back over the years and distance to this old room. You will see its low white-washed ceiling ... the old stove and wooden chairs, the braided mats on the floor, grandma sitting on her old arm chair and “Daffy” curled up on his cushion on the sofa.”

The snapshots Montgomery took of the interior of her family home in Cavendish served as important tangible reminders which Montgomery used to recreate a sense of home after she relocated to Leaskdale, Ontario, upon marrying the Reverend Ewan MacDonald.

Recreating Home

Both in her own homes and in her novels, Montgomery constantly recreated appealing and harmonious room interiors that emanated beauty and style, something that was familiar and comforting to her own sensibility. Cherished family heirlooms, knickknacks and household furnishings similar to those she grew up surrounded by at Cavendish and Park Corner feature

repeatedly in her writing. Even items considered lowly by some, such as hooked rugs and braided mats, were objects of artistic appeal to Montgomery, and provided the reassuring familiarity of simple pleasures. The interiors of *Green Gables*, *Patty's Place*, *New Moon*, *Miss Lavendar's Echo Lodge*, *Silver Bush* and *Lantern Hill*, all evoke in the reader a sense of rural working class intimacy, charm and symmetry.

Perhaps it was the ache of separation that compelled Montgomery to recreate familiar household scenes in later novels, as she resurrected familiar and treasured household items which were close to her heart, including the handmade braided and hooked rugs that dotted the floors of PEI farmhouses.



Jane of Lantern Hill

In contrast to cosy, reassuring room interiors, Montgomery also used vivid imagery in architecture and furnishings to reveal coldness, ugliness and a sense of isolation. In *Jane of Lantern Hill*, instead of a colourful hooked rug or braided mat, Jane's bedroom has a "big white bearskin rug" completely devoid of colour and life. Conversely, when Jane and her father stayed at the Meade farmhouse, Montgomery emphasised the sense of familiar warmth and safety: "But there was a gorgeous hooked rug of roses and ferns and autumn leaves on it, the prim, starched lace curtains were as white as snow, the wallpaper was so pretty....There was something so friendly about the whole room."



Pat of Silver Bush

There are many references to rug-hooking in the two Silver Bush novels (more so than any other series), which Montgomery acknowledged were inspired by her own character and love of home. Of all her fictional characters, Montgomery identified herself most closely to sentimental, anxious, home loving Pat Gardiner. The art of rug-hooking is used by Montgomery to set the scene from the first sentence in *Pat* to the final plot conclusion in *Mistress Pat*. Out of the smoking ruins of Silver Bush, it is only Judy Plum's famous and treasured hooked rugs that are spared from the fire; tangible keepsakes that Pat can take with her when she starts her new life in Vancouver with childhood friend and beau, Hilary Gordon.

Montgomery drew on her own list of family heirlooms, which she cherished and remembered from her life in PEI, a life which had been lost to her after her grandmother's death and her subsequent marriage. Far away in Ontario, Montgomery became concerned that these beautiful family treasures would be forgotten after her death. By including them in many of her novels she ensured that this was not the case.

Like other rural PEI women of Montgomery's era, Judy is depicted rug-hooking both in-between and after her many daily household chores. Rug-hooking is regarded as a chore, albeit an enjoyable one. As well as the lack of leisure time, the lack of evening light for much of the year (prior to electrical lighting) restricted the amount of time that Island women could spend hooking rugs. Other handiwork such as knitting was also done around chores, making efficient use of valuable time. In *Mistress Pat*, Judy knits in the corner of the kitchen while the soup cooks. While Judy has "her name up" for hooking rugs and is justifiably proud of her skill and talent, in reality hooking rugs was also a necessity to keep cold, drafty floors warm and provide inexpensive, decorative beauty to rural farmhouses, such as Silver Bush. Judy's hooked rugs could be produced at no cost

by recycling the family's woolen clothing, unlike the expensive machine woven rugs that eventually became more affordable during the early 20th century, gradually replacing hooked rugs in most homes. However, Pat by nature is "Victorian" and cherishes the fact that Silver Bush is "old fashioned."

She loved everything about the house more than ever. The fine hemstitched tablecloths...Judy's hooked rugs...the monogrammed sheets...the cedar chest full of blankets...the embroidered centerpieces...the lace doilies...the dear old blue willow-ware plates...Grandmother Selby's silver tea service...All had a new meaning for her.

Mistress Pat, Ch. 3

Clearly evident is Montgomery's deep, sentimental attachment to home, including family household treasures and heirlooms. The pain of leaving Cavendish left a deep, enduring emotional scar, which Montgomery attempted to heal by recreating memories of cherished interior and exterior landscapes of her beloved Island home in novels, short stories and poems. Montgomery's writing not only provided her with a fictional portal back into the past world she had inhabited, but also the hope and wish that places, people and things important to her would be remembered -- a wish that has been realised.

Montgomery's writing - both fiction and non-fiction - offer an incredibly rich insight into her world and everyday Canadian life at that time. An astute chronicler of social history, Montgomery recorded details of her fascinating life with great clarity, including the rise and ebb in popularity of both hooked and braided rugs.

While the runaway success of *Anne of Green Gables* afforded Montgomery the income to purchase quality crafted furnishings, including commercial loom woven rugs, her obvious affection and admiration for the hooked and braided rugs that she grew up surrounded by remained, to be cleverly woven into her popular, internationally-renowned novels.

[Sue Lange lives in Australia. This article contains excerpts from her book-length manuscript on Montgomery and Rug-Hooking.]

We also invite you to see the beautiful creations from Prince Edward Island by sisters Shirlee Hogan, Heather Tweedy, and Bette Young at Pastimes PEI <http://pastimespei.com/>

We create our own "Pastimes PEI" rug hooking designs based on traditional subjects, materials and techniques. We specialize in Prince Edward Island landscapes and traditional geometric styles. Our mats are made the traditional Island way. In 2008 we recreated the geometric "Cavendish" or "Green Gables" mat in honour of the 100th Anniversary of the publication of "Anne of Green Gables" by L. M. Montgomery.



and, *Rags and Bags: Functional Art from Sacks and Worn Clothing, Hooked Mats of Prince Edward Island* by Anne Nicholson: <http://www.gov.pe.ca/firsthand/index.php3?number=44601&lang=E>

Last year was the centennial of the wedding of Lucy Maud Montgomery and Ewan Macdonald. We had so much content for the 2011 *Shining Scroll* editions that we decided to place the following two articles in the 2012 issue.

L.M. Montgomery's Honeymoon Trousseau

Carolyn Strom Collins

In honour of Prince Edward Island's observance of L. M. Montgomery's 100th Wedding Anniversary, PEI resident and noted "re-creator" of historical garments, Arnold Smith, along with his sister Anita MacInnis, designed and made replicas of L. M. Montgomery's trousseau as pictured in her Journals.

Although the photographs of the dresses, suits, and coats are in black-and-white, Arnold researched the textiles and colors used at the time to create the replicas. Three of the garments were displayed in the Green Gables Visitors' Center through the summer season. Arnold was kind enough to show the others, stored in his restored family farmhouse in Pleasant Valley, PEI, to Sandy Wagner, Linda Boutilier and Carolyn Strom Collins one July afternoon.



Arnold used as many vintage materials, trims, buttons, etc., as possible to create these garments and made them to correspond to L. M. Montgomery's measurements (using her wedding dress owned by the L. M. Montgomery Birthplace as a guide). After months of research, pattern-making, cutting and sewing, the results were shown to the public at the L. M. Montgomery Theatre in Rustico and at Green Gables in the summer months of 2011.



Arnold described his work as "a labour of love." No research grants or compensation for the costumes were involved, just Arnold and Anita's inspiration and dedication to bring a part of L. M. Montgomery's history to life. (Readers may remember the stunning ball gown that Arnold created for the 2008 Confederation Centre's LMM display. It duplicated a photograph of a yellow gown that Montgomery had pasted into one of her early scrapbooks.)

Read more at the links on Arnold's blog: <http://lmmtrousseau.blogspot.com/2011/06/original-trousseau-photos.html>

And, in this edition of *Kindred Spirits Chronicles* (with beautiful photos) http://www.annestore.ca/chronicle_files/July%20KS%202011.pdf

L.M. Montgomery's 1911 Honeymoon in Scotland

Mary Beth Cavert © 2012



After a Prince Edward Island wedding on July 5, 1911, and seven days on the ocean liner, *Megantic*, Mr. and Mrs. Ewan Macdonald arrived in Liverpool, England, on July 15 and stayed in Chester, England to rest. On Monday, July 17, they arrived in Glasgow, Scotland, and moved into the St. Enoch's Hotel. Their honeymoon tour was organized around three themes: historical sites and icons, Montgomery's favorite literature, and her Woolner relatives. They began at St. Mungo's Cathedral (in Sir Walter Scott's *Rob Roy*) and the Royal Glasgow Institute of the Fine Arts.



On the afternoon of the 19th they met Montgomery's pen pal from Alloa, Scotland, George Boyd Macmillan, by the Fairy Fountain at the Scottish Exhibition of History, Art and Industry (Macmillan and LMM had been writing to each other for over seven years). The fountain was a special landmark for Macmillan and Montgomery. He had described the beautiful structure, illuminated by colored lights, to her in 1908: "They have a fairy fountain which I am sure would give you ecstasies, wish you have been there to see it!"



George and Ewan recognized each other immediately, since it had been only three and a half years since they met when Macdonald was studying at the University of Glasgow. The three of them had dinner and Maud was pleased with Macmillan's appearance and skill at conversation; he surpassed her expectations which were already high. They made arrangements to meet later when George could be away from his job; they agreed to his suggestion that they go together to Spittal and the Border country. In the meantime, the Macdonalds began their travels in the eastern part of Scotland.

While in Glasgow, they spent six busy days touring and joined an excursion group on a train along beautiful Loch Awe to reach a boat at Oban. At the Isle of Staffa, Montgomery was awe-struck by Scott's "extraordinary place," Fingal's Cave – a rocky cathedral filled with melodic echoes caused by the action of water and high pillars of basalt. They continued to Iona, burial place of King Duncan of Macbeth fame. After a trip to Ayr, to pay homage at the cottage of her beloved Robert Burns, they joined another group to see the Trossachs, Loch Lomand, and Loch Katrine, home to Scott's *The Lady of the Lake*.



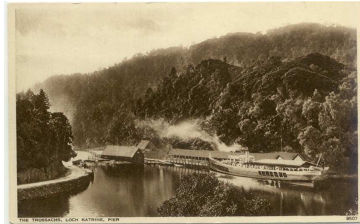
Fingal's Cave



Burns Cottage



Loch Lomond



The Trossachs, Loch Katrine



Edinburgh Castle



Melrose Abbey

In the last days of July, they moved on to Edinburgh to visit the castles and cathedral. Montgomery was ill during the rainy weather but recovered to enjoy a train ride to Melrose Abbey, Scott's home in Abbotsford, and grave at Dryburgh Abbey. The site-seeing "horde" at Abbotsford impressed her unfavorably and she later wrote that she would not want tourists overrunning her own home.



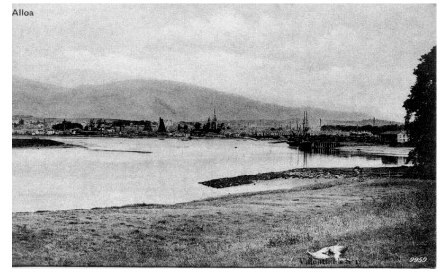
For the first days of August, they went north and made a fairyland tour to the location of Montgomery's favorite James M. Barrie stories ("Thrums"), in Kirriemuir, followed by Aberdeen, Inverness, and the "the hill of the fairies" called Tomnahurich. Inverness (near Loch Ness) was magnificently scenic and she bought a little "monster" statue souvenir there (which she displayed in her home, to the amusement of her neighbors). They finished at the Scottish battlefield at Culloden.



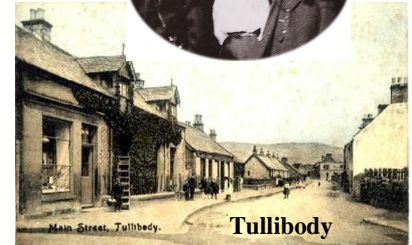
The couple cruised through the beautiful mountains in the highlands by boat, following the Great Glen waterway along the Caledonian Canal to Fort William, and then rode a train back to Edinburgh again. This time, they climbed up 822 feet to the top of Arthur's Seat, an extinct volcano a mile east of Edinburgh Castle and above the Palace of Holyrood House. They ended the week with trips to nearby Stirling Castle and the Wallace Monument. It is no wonder that after 22 days of constant touring and travel, the Macdonalds were tired!



On August 9, they moved on to Macmillan's home town of Alloa, about 30 miles west of Edinburgh on the River Forth. Montgomery had embarrassed him by asking to stay with him on the trip but she quickly withdrew the request after his hurried response in June that he could not accommodate them in his modest home -- so she wrote that they would stay at a hotel. However, by the time they arrived in Scotland, he unexpectedly produced a fiancée (and Montgomery fan), Miss Jean Allen, whose parents agreed to board the Macdonalds.



Montgomery loved the three days they stayed in Alloa, and recovered from her exhaustion. Macmillan took them on a walk to Gartmorn Dam on a beautiful woodland road beside a brook. The next day they walked to the nearby ancient village of Tullibody at the foot of the Ochil Hills. It was an evening full of moonlight and Macmillan's delightful stories of local legends and traditions. They also went on a tour of Dollar Glen, a place near castles and waterfalls with romantic names like Burn of Sorrow, Burn of Care and Maiden's Well. Montgomery was enchanted. The pen pals talked ceaselessly during the treks, while her groom and George's silent fiancée trailed behind.



Macmillan arranged their trip to Spittal and Berwick-upon-Tweed, the Borders area between Scotland and England. It was the location of Scott's epic poem, *Marmion: A Tale of Flodden Field*, about the battle between the Scots and the English and the defeat of King James IV. The Macdonalds invited Miss Allen to be their guest on the week long tour in return for her family's hospitality. They did not care for their accommodations, run by the Pringle family, but they loved The Borders. The Berwick area had more castles than anywhere else in England, as well as smaller structures called Bastles. It was a realm of romance. Montgomery enjoyed the nightly moonlight walks along the shore where the Tweed River spilled into the North Sea [She was not far from Seahouses where her friend, Robert Brooks, an RCAF pilot, would fall into the water in 1918 during The Great World War].



The first day after their arrival, they began their tour of sites from Scott's *Marmion*. They sailed to Holy Island, home of Lindisfarne Castle and Priory and recovered from seasickness to walk along the Tweed River to Norham Castle and Ladykirk Church.

The next day, they took a train to Coldstream and walked three miles from the station to Flodden Field. Montgomery and Macmillan were experienced and enthusiastic walkers, but Miss Allen never shared their energy or attitude. On August 17th, Ewan acquired a car, perhaps to appease Miss Allen's dislike of walking. Macdonald's driving skills were not finely tuned then (if they ever were), and he ran over a dog, which survived.



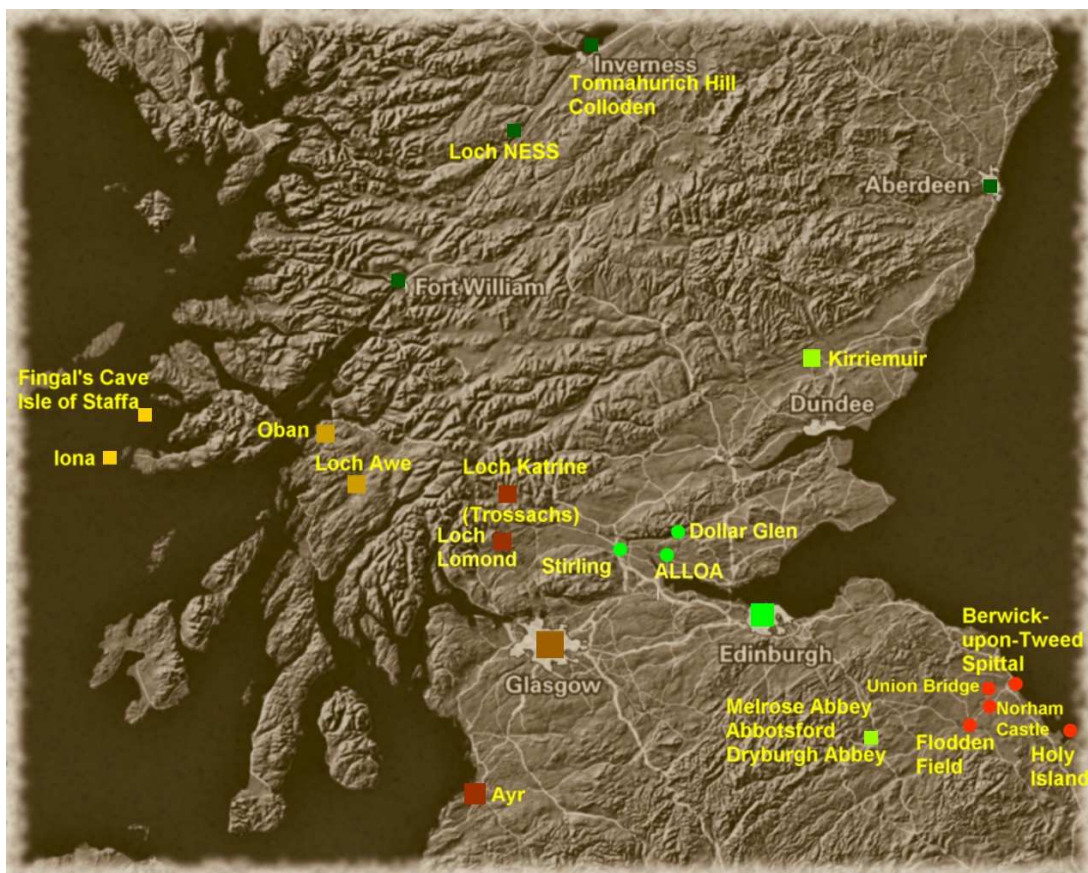
In the afternoon, they returned to Coldstream and hiked on an enchanting path to an old mill in Horncliffe Glen where they found spruce gum to chew. Miss Allen and Mr. Macmillan did not appreciate the taste at all but Maud and Ewan relished it. They continued over Union Bridge, a 400-foot wrought iron suspension bridge, on the boundary line of England and Scotland and had tea

nearby. Mr. Macmillan proposed a boat ride on the river and handled the oars himself. Miss Allen became upset that he was rowing and ruined the outing with a temper tantrum (one of several, according to Montgomery).

They spent their last day together on the beach relaxing and talking. They made jokes about the monster statue she bought in Inverness, which they named “John Sphinx.” George was a wonderful companion and they were quite sad to end their visit with him though not at all sad to say good-bye to Jean Allen. Montgomery resented Allen’s self-centered behavior which had affected so much of the precious ten days she had with her dear friend. Ewan and Maud left by train on August 19.

Their next destination was four days in the beautiful romantic English Lake District, which was their most enjoyable time of all as honeymooners. For Montgomery, it was also another visit as a literary pilgrim, this time to the homes and graves of William Wordsworth and Charlotte Bronte. After a trip to York (and purchase of a pair of King Charles spaniel china dogs, later named Gog and Magog), they spent the rest of the time headquartered in London. They went to all the city tourist sites by way of taxi, watched the play “Macbeth,” and trembled at the sight of their first airplane in the sky. Beyond London, they went to Kenilworth Castle, Warwick Castle, Stonehenge, Stratford, and Oxford. The last scheduled outing was a personal journey for Maud. They took a train to Dunwich, in Suffolk, and spent two days exploring the Woolner home places of her grandmother, Lucy, and great-aunt, Margaret Woolner MacKenzie. On September 21, 1911, after ten weeks of non-stop travel in Scotland and England, Montgomery was on board the *Adriatic*, en route to her new home in Leaskdale, Ontario.

This article is from Mary Beth Cavert’s chapter on George Boyd Macmillan in an unpublished manuscript – *L.M. Montgomery’s Kindred Spirits: The Friends of Anne*



Lucy Maud Montgomery Day And Diamond Jubilee Celebration in Leaskdale, Ontario

Christy Woster

[Read more about Montgomery in Leaskdale in *The Shining Scroll* 2011
http://lmmontgomeryliterarysociety.weebly.com/uploads/2/2/6/5/226525/shining_scroll_2011_part_1.pdf]

The L. M. Montgomery Society of Ontario held a very special event on Saturday, October 20, 2012. My daughter Emily and I were honored to be asked to participate in this special day. The morning presentations were held at the historic Leaskdale Church. Our papers were followed by a wonderful presentation by Barb Pratt, LMMSO member, titled “The World of Maud in the last 60 years.” Kathy Wasylenky, LMMSO president, then followed with “Maud the Royalist,” sharing excerpts from Montgomery’s journals that detailed her thoughts on the monarchy. The last presentation of the morning was given by Lesley Clement, Associate Professor at Lakehead University. She explored the visual allusions in the *Emily* trilogy.



We were then treated to a British-style “Plowman’s Lunch,” which consisted of a variety of breads, cold meat, cheeses and fruit and Scotch eggs. For the afternoon, we moved to St. Paul’s Church and listened to a presentation by Rae Fleming. He wrote a creative, first-person dialog on world events of the past 60 years. The dialog, in the voice of LMM herself, was humorous and touching. The afternoon continued with a talk about hats and fascinators by Judy Findlay, an Uxbridge milliner and designer. She demonstrated some of her hat-making skills and displayed some beautiful hats that she had created. This was followed up by a very entertaining fashion show with members of the LMMSO modeling outfits from each decade of the past 60 years.

The guests were then invited to a special tour of the Manse followed by a delicious dinner. The evening ended with a concert by Grainne Ryan, an acclaimed Canadian singer and songwriter, and a special recognition to the many volunteers from the Uxbridge area.

It is so inspiring to spend time with members of The L. M. Montgomery Society of Ontario. They are without a doubt the most amazing, hardworking, and dedicated group that we have ever met. All of us who love Montgomery and those fans and scholars yet to come, owe this group so very much. They have saved and restored the home that Montgomery and her family lived in for so many years, along with the church where the Macdonalds led and worshipped. Many thought that the manse was not worth saving or were not interested in the project but this group of incredible women (and their very patient husbands) did what many thought impossible. They have saved two historic buildings and have truly made Leaskdale a destination that all Montgomery readers and scholars should visit. Most importantly though, the legacy of their work will be that this very important literary site will last for generations of Montgomery readers yet to come. They still have many projects in the works with many more goals to meet and any help from our newsletter readers would be so appreciated. Please see their website at: <http://lucymaudmontgomery.ca/>

Last year, Sue Lange wrote an article about *Anne of the Island* and places in Halifax, Nova Scotia which appear in the book.

[*The Shining Scroll* 2011 (pt. 2) http://www.weebly.com/uploads/2/2/6/5/226525/the_shining_scroll_2011_part_2.pdf]

This brought a response from Montgomery expert and Prince Edward Island resident Sandy Wagner, who currently lives in Nova Scotia. Sandy was a feature writer and contributor to *Kindred Spirits Chronicles*. She often takes walks to Patty's Place, following Montgomery's directions in *Anne of the Island*.

The Secret of Patty's Place

Sandy Wagner © 2011

"It's dearer and quainter than even Miss Lavendar's stone house."
Chapter VI *Anne of the Island*

Over the years, readers of L.M. Montgomery's novels have continually asked "Where is Patty's Place?" Certainly, Maud Montgomery gave specific, descriptive directions in *Anne of the Island* published in 1915.

"...up the pine-fringed hill from the park [Point Pleasant Park]. Just on the crest, where Spofford Avenue [Young Avenue] petered out into a plain road, was a little white frame house." Many of these readers have made a pilgrimage to Young Avenue in quest of that little white house.



The secret of its location is found in stone -- in the comparison to Miss Lavendar's stone house. For there, where Young Avenue peters out into a simple road, "behind a tiny garden, surrounded by a low stone wall," is the setting for Patty's Place. In reality it is the location of the Park Superintendent's Lodge at what is now known as the Young Avenue Park entrance. Montgomery would have watched the Lodge being built in 1896.



The Lodge, is made of stone from nearby Cambridge Battery (an exact replica of the gatehouse at Hughenden Manor in Buckinghamshire) and looks like a miniature castle. With a significant addition shortly before 1950, it is even larger than it was when Maud returned to Halifax in 1901-02. The great chimney gives evidence of a fireplace within and Maud's perception of "a rather cold house; when the frosty nights came" could apply to the Lodge or the transplanted Patty's Place. With her astute and marvelous imagination, Maud planted and penned the little white frame house on this "darling spot."

"It did grow - it wasn't built." Phillippa Gordon in *Anne of the Island*.

It was only natural that many changes would occur over the 110 years since Maud's last stay in Halifax. The lovely walks she shared along the harbour with friends have lost their paths to development. It is a much longer walk to Point Pleasant Park now. Fourteen acres of the Park have been lost to Ocean Terminals.

"...the pine - fringed hill" up to Young Avenue is now sign-posted "Point Pleasant Drive." Large homes built on one side of the Drive opposite to the Park have eliminated many of the pines in a dramatic sweep. Hurricane Juan devastated the Park in 2003 with the loss of 70,000 trees but new growth with tremendous and devoted care have given new life to this wonderful place. The Martello Tower built 1798, blooming purple heather and the summer pavilion where Roy Gardiner proposed to Anne stand testament to Maud's writings.

The Superintendent's Lodge has not been lived in since 1996, when amalgamation of various municipal authorities took place. The "small garden behind the low stone wall" is well maintained and enchanting in every season. Spring brings the early flowering of crocus, magnolia, rosy mist and forsythia followed by the beauty of the rhododendrons and roses. Perhaps there was an orchard there in Maud's time where the nearest neighbour, the tobacco king, saw the red and yellow "tulip-pattern" quilt blowing in the breeze.

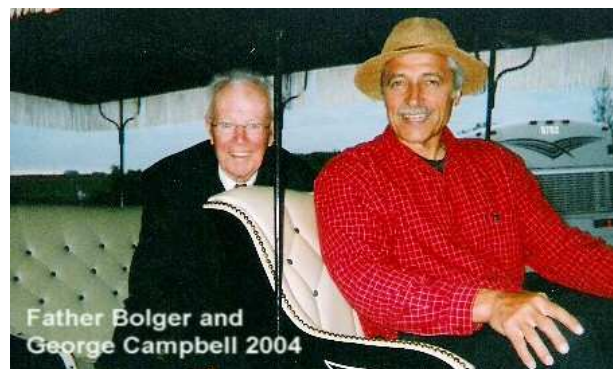


Walkers, at their fast pace without a glance, pass by this magical spot to the many walking trails in the Park. I linger by the old stone wall where the gate once was and imagine the delights of Patty's Place. With my mind's eye I see Aunt Jamesina with her knitting surrounded by Anne, Stella, Philippa and Priscilla before the warmth of the fireplace. It is just as Maud Montgomery has written: "The whole place might have been transplanted from some remote country village."

**Friend of the L.M. Montgomery Institute:
Rev. Dr. Francis William Pius Bolger**
Mary Beth Cavert

I visited with a very dear friend of the L.M. Montgomery Institute this summer, Rev. Dr. Francis W.P. Bolger. Dr. Bolger, a beloved Island historian (former Chair of the History Department at the University of PEI), retired in 1994. He was named Professor Emeritus of the University and invested as a Member of the Order of Canada in 1995, and a Member of the Order of Prince Edward Island in 2003.

Here is a brief summary of his accomplishments from a presentation we made at the 2008 Montgomery conference:



“He is the popular professor and author whose expertise on the history of PEI fostered his deep appreciation of L.M. Montgomery -- he helped to change the course of Montgomery studies with his scholarship. Dr. Bolger guided Montgomery’s letters, to her friend, Penzie Macneill, into the University of Prince Edward Island library and used them for his trailblazing book, *The Years Before Anne*. As Chair of L.M. Montgomery Foundation Board and the Lucy Maud Montgomery Birthplace Trust, and the PEI representative on Historic Sites and Monuments Board of Canada, he has taken an active hand in preserving the Montgomery world for others. Father Bolger took part in the organization of L.M. Montgomery Institute and was the chair of the first conference.”

http://lmmontgomeryliterarysociety.weebly.com/uploads/2/2/6/5/226525/honoring_the_first_generation_-_lmm_08_conference_presenta.pdf

Father Bolger spends his summers in his cottage on New London Bay over-looking the Cavendish sand spit and Montgomery’s beloved Gulf of St. Lawrence. He built the cottage in 1967. At the same time, he relocated a part of the old Macneill Homestead house (which he had purchased) to his property. It was the kitchen section, separated many years earlier from its original site as the rest of the old house fell apart -- it had been used as a shed. He carefully repaired, restored, and preserved it, using authentic materials and techniques, and placed a sandstone step at the back door. It has been his writing cottage for 45 years, and is situated in a corner of his lot where he can sit inside and see the house where his grandmother lived in Stanley Bridge.

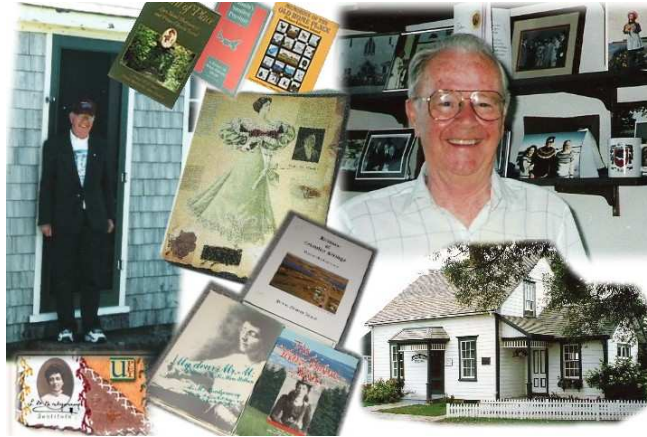


Father Bolger celebrated his 87th birthday this summer and still swims in the Bay during the summer at “Swimming Rock” near his cottage. He was born on the “North Road” in the close-knit community of Stanley Bridge (Carmody in the *Anne* books) in 1925. When L.M. Montgomery was buried in Cavendish in April, 1942, Dr. Bolger was finishing his education studies at Prince of Wales College in Charlottetown. He did not know the author, but his mother attended her funeral. Dr. Bolger became a very good friend of Montgomery’s son, Dr. Stuart Macdonald, when he was writing *The Years Before Anne*. Stuart came to see Father Bolger whenever he was on the Island.

We have reveled in Father Bolger's company, and enjoyed his recitation of Montgomery's biography many times over the years. We thank him for his devotion to sharing and preserving the author's life on the Island!

Please read *Lucy Maud's Island* by F.W.P. Bolger:

<http://vre2.upei.ca/islandmagazine/fedora/repository/vre%3Aislemag-batch2-20>



His books include: *The Years Before Anne*, *My Dear Mr. M*, *Spirit of Place*, *Canada's Smallest Province*, *History of Stanley Bridge*.

[photos by Mary Beth Cavert, Homestead photo
from the Montgomery Archives and Special Collections at the University of Guelph]

L. M. Montgomery Heritage Museum for sale

The Montgomery family home in Park Corner that was built by L. M. Montgomery's grandfather Senator Donald Montgomery is being offered for sale. The property has been in the Montgomery family since the early 1800s and has been open to visitors as the L. M. Montgomery Heritage Museum since 1993. It is located on the eastern shore of the Lake of Shining Waters and has a rich history, some of which was recorded by L. M. Montgomery in her journals and stories.



Owner Robert Montgomery, a great-grandson of the Senator and a cousin of LMM, grew up in the home and has maintained it as a Museum, but he is ready to retire and, with some regret, has decided to sell the property. Some of the family heirlooms [Magog, the "rosebud tea set" (both from the *Anne* books), the china fruit basket from *The Story Girl*] associated with LMM will be sold separately.

More information: <http://home.earthlink.net/~bcavert/id11.html>



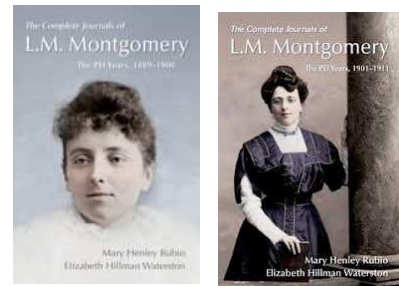
BOOKS

- ❖ Dr. Mary Rubio and Jennie Rubio launched a new edition of *The Complete Journals of L.M. Montgomery: The PEI Years, 1889-1900*, edited by Mary Henley Rubio and Elizabeth Hillman Waterston, at the 2012 Montgomery Conference. From the Introduction:

“Selected” was a keyword in that 1985 publication. Producing a book in print in the pre-“E-book” period was a very expensive business. It seemed financially prudent to offer an unproved audience a tightly organized book with a central narrative line, emphasizing the unfolding of Montgomery’s life as a writer. This decision meant setting aside many entries on her philosophical musings, her effusions over landscape, and her increasing moods of depression. Changes in readers’ attitudes and publishing possibilities since 1985 now allow us to reproduce Montgomery’s early journals, uncut, as she meant them to be published.

Several members of our LMM Literary Society were honored to assist as researchers for the notes in these volumes. It was, after all, the publication of the 1985 *Selected Journals* that drew us into the Montgomery biographical community in the first place.

The next volume, *The Complete Journals of L.M. Montgomery: The PEI Years, 1901-1911*, will be issued in March 2013. Information is available at Oxford University Press Canada. <http://www.oupcanada.com/catalog/9780199002108.html>



- ❖ Dr. Elizabeth Waterston was unable to attend the 2012 Montgomery conference because of the death of her husband, Douglas Longworth Waterston, in mid-June 2012. Doug was her most ardent fan and supporter. He attended many Montgomery conferences (he had family roots in Prince Edward Island) and was bursting with pride when she was awarded the *Order of Ontario* in January 2011 and named a Fellow of *The Royal Society of Canada* in September 2011. Doug was energetic and bright to the end of his life.



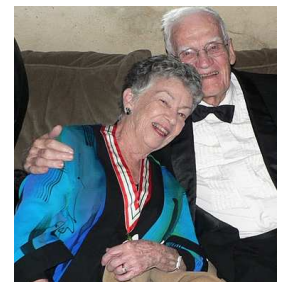
More about Douglas Waterston:

<http://v1.theglobeandmail.com/servlet/story/Deaths.20120615.93296762/BDAStory/BDA/deaths>
<http://www.harrisfuneralhome.ca/obits.php?id=1116>

- ❖ Elizabeth Waterston launched her own new memoir this year, *Blitzkrieg and Jitterbugs: College Life in Wartime 1939-1942*.

The book draws on her journal entries and articles from the *McGill Daily* paper at McGill University in Montreal, Quebec. It is a fascinating read!

<http://www.elizabethwaterston.com/books/blitzkrieg.html>



❖ Benjamin Lefebvre on edited Montgomery editions:

There are a number of differences between the Seal edition of *Rilla of Ingleside* and the Viking Canada edition Andrea McKenzie and I edited. The first Seal edition (with the cover in which Rilla looks a bit like a vampire) used the plates of the American Reprint Company edition, which had silently abridged the text by about 4% (about 4,500 words, or 20 pages) in the 1970s; the second Seal edition, the one that's still in print today, reset the same text. Our edition restores the full text of the original edition of 1921, makes a few corrections (including three made in Montgomery's hand in her personal copy), and includes bonus material that provides the kind of wartime context that readers would already have in 1921: an introduction to both the book and the First World War, maps of Europe, a glossary, long-lost poems by Montgomery and by Virna Sheard (whose poem Montgomery quotes in her epigraph), and suggested further reading. More information about our edition can be found here: <http://lmmresearch.org/rilla-of-ingleside/2010-viking-canada/>.



Jack and Linda Hutton have re-created a photoplay of the lost 1919 silent film of *Anne of Green Gables* starring Mary Miles Minter. Jack, an award winning ragtime performer, plays the silent movie piano music, and Linda reads the script. Their performance was premiered at the 2008 Montgomery Conference at the University of Prince Edward Island. A DVD is now available of this performance. Contact them at 1-888-579-7739 or balamus@muskoka.com to purchase or go to <http://www.bala.net/museum/Mary-Miles-Minter.asp>

[videography by Lisa Lightbourn-Lay
<http://vimeo.com/tellingstories/videos/page:1/sort:date>]

Jack and Linda were also interviewed in their first podcast, “L.M. Montgomery and the Bala Museum,” by Laura Ingalls Wilder expert, Sarah Uthoff. You can hear it at Sarah’s *Trundlebed Tales* Blog: Episode 37 <http://www.trundlebedtales.com/radio-show.html>

L.M. Montgomery’s stories can be found in many kinds of old magazines. Donna Campbell has donated dozens (hundreds?!) of periodicals to UPEI and Christy Woster identified more stories and a variety of magazines in *The Shining Scroll*, 2011 (part 2). We were reminded again of the diversity of Montgomery’s work when this image appeared on Twitter.

Ben Lefebvre identified the story in it as “The House Party on Smoky Island,” which is included in *Among the Shadows: Tales of the Darker Side* (1990, ed. Rea Wilmshurst). Jack and Linda Hutton have this issue in their Bala Museum. Jack wrote that it was first published in a pulp fiction magazine, *Weird Tales* (August 1935). He says, “Before you gasp in shock, Mark Twain, Zane Grey, and Tennessee Williams all wrote for pulp fiction magazines in their time. LMM was not alone in seeking extra cash.”

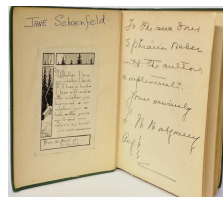
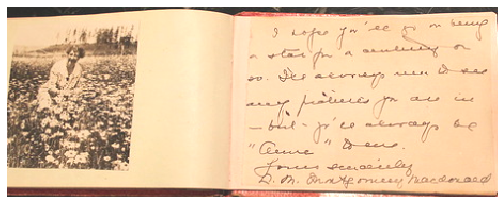
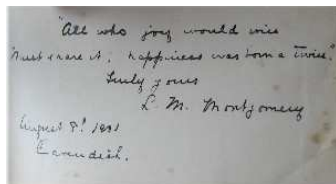


Attention Collectors!

Cameron Treleven of **AQUILA BOOKS** in Calgary, Alberta, is preparing a catalog of L.M. Montgomery items that will be issued to clients this spring. Cameron spoke with Carolyn in December about the sale and he hopes the catalog will be ready by May 2013, at the latest, and it will be sent to collectors all over the world. Cameron is well-known for his talent for finding excellent copies of Montgomery first-editions and other rare Montgomery items.

Web site: www.aquilabooks.com Contact: aquila@aquilabooks.com

Unique Montgomery items noticed this year ~



Cavendish autograph book * Dawn [Anne Shirley] O'Day's autograph book * LMM gift to E. Weber * Blue Castle with jacket

New *Anne Of Green Gables* Television Series is in Development

Note: This announcement arrived in June 2012. Kate Macdonald Butler listened to many viewpoints and suggestions from the 2012 Montgomery conference participants.

Breakthrough Entertainment and the heirs of beloved Canadian author Lucy Maud Montgomery have joined forces to develop and produce a 13-episode series for television based on one of Canada – and the world's – most celebrated and eternal book series, *Anne of Green Gables*. Set for production in 2013 in the Canadian Maritimes, the new television series will capture the timeless novels' themes and present them for contemporary viewing audiences.

Lucy Maud Montgomery granddaughter Kate Macdonald Butler resides in Toronto, Canada and is the daughter of Ruth Macdonald and the late Dr. Stuart Macdonald, L. M. Montgomery's youngest son. As the President of family-owned Heirs of L.M. Montgomery Inc., Macdonald Butler oversees all Lucy Maud Montgomery related inquiries and projects, including publishing, film and television, and merchandising ventures. Macdonald Butler also serves as a Board Member of the Anne of Green Gables Licensing Authority Inc. and manages the Toronto office of the "Anne" Authority, jointly owned by the Province of Prince Edward Island and Heirs of L.M. Montgomery Inc.

"Ever since having the *Anne of Green Gables* television rights returned to the L. M. Montgomery heirs, we have strived to find a production partner that would be committed to the novels' authenticity, and the vision of the author," said Macdonald Butler. "We have long dreamt of producing *Anne of Green Gables* as a contemporary television series that pays homage to the author's intent. Now, working together with Kate Macdonald Butler and the L.M. Montgomery family we have this rare privilege," said Breakthrough's Ira Levy.

<http://www.breakthroughentertainment.com/press/breakthrough-entertainment-joins-with-heirs-of-lucy-maud-montgomery-to-produce-13-episode-anne>

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