



The Shining Scroll

© December 2013

Periodical of

The L.M. Montgomery

Literary Society

TO
THE MEMORY OF
Aunt Mary Lawson
WHO TOLD ME MANY OF THE TALES
REPEATED BY THE
STORY GIRL

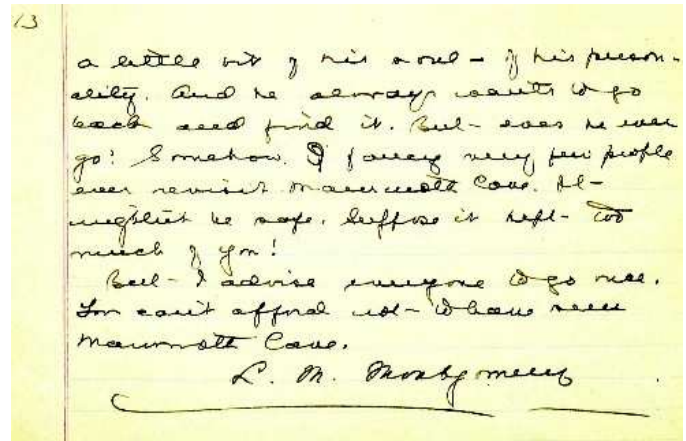
L.M. Montgomery Institute Celebrates 20th Year

The LMMI was created at the University of Prince Edward Island twenty years ago through the efforts of Dr. Elizabeth Epperly. Robertson Library Archivist, Simon Lloyd, hosted an event to celebrate the anniversary on June 20, 2013.

Kate Macdonald donated two of her grandmother's favorite colorized photographs that her father, Dr. Stuart Macdonald, kept in their home. They were "Gateway to the Sea" and one of the Cavendish shore by photographer, Elizabeth Marjorie (Madge) Smith, of New Brunswick. Kate also donated Stuart's navy uniform from his service on the *HMSC Huron*, a Tribal-class destroyer which escorted Arctic convoys in the second World War. The *Huron* rescued pilots and survived submarine and airplane attacks between bases in the Orkney Islands and Plymouth, England.

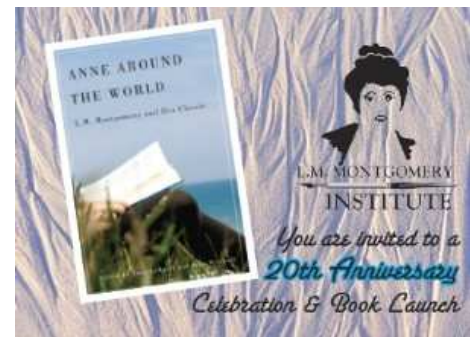


A long-sought Montgomery artifact was donated to the Institute by benefactor Dr. Donna Jane Campbell who acquired Montgomery's handwritten manuscript of an unpublished article about her visit to the Mammoth Cave in Kentucky, August 1924. Vanessa Brown (and members of Friends of the LMMI) assisted in connecting Donna with the seller.



Jane Ledwell and Jean Mitchell launched their new collection, *Anne Around the World: L.M. Montgomery and Her Classic*.

The Friends of the LMMI were represented at the anniversary event by board members Donna Campbell, Linda Boutilier, and Betsy Epperly along with a video greeting from Carolyn Strom Collins.



<http://news.upei.ca/media/2013/06/14/new-book-anne-green-gables-launched-auspicious-date>

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Centennial of L.M. Montgomery's *The Golden Road* (1913)

Mary Beth Cavert © 2013

Lucy Maud Montgomery had several Aunt Marys in her parent's generation. Her father's sister, Mary Montgomery McIntyre of Charlottetown, who died in 1909, was like a second mother. Another Aunt Mary on the Montgomery side was her Uncle Cuthbert Montgomery's wife, "kind but fussy" Mary MacLeod. Maud attended their wedding in 1891 and both Cuthbert and Mary were guests at her marriage to Ewan Macdonald in 1911. Aunt Mary Kennedy Macneill was her Uncle Leander's third wife. This Aunt Mary (May) was described as illiterate but a good person. They went for dips at the shore during Uncle Leander's frequent summer visits. Aunt May was present when the farmhouse roof caught on fire and she gave Montgomery a treasured girlhood letter written by Maud's mother, Clara, to Leander.

But the grande-dame of Aunt Marys was great-aunt Mary Eliza Townsend Macneill Lawson, the youngest sister of the author's grandfather, Alexander. In 1846, when Mary was 19, she married David Lawson of Covehead, PEI, the grandson of early settler, David Larson, from Perth, Scotland. The senior Lawson arrived on PEI in 1770 as a flax farmer and overseer for Stanhope Farm in Lot 34, which was owned by Sir James Montgomery, the absentee proprietor (no kin to Maud's Montgomery ancestors).



Mary's husband was a farmer and his place was named Mount Joy. David died in 1884 when Mary was 57. Mary had no children of her own and outlived her husband (by twenty-nine years) and all of her brothers and sisters. She took great interest in the lives of her nieces and nephews and adopted their children as her own grandchildren. They, in turn, took care of her. She lived with the Simpsons when LMM boarded there as a teacher. They were the family of Montgomery's one-time fiancé, her second cousin, Edwin Simpson.



Both Maud and her closest cousin, Frede Campbell, adored Auntie Lawson, whom they described as a "sweet old soul." Montgomery dedicated *The Golden Road* to Aunt Mary because it contained stories and anecdotes that Montgomery learned from her. It was one of her few books in which the content was tightly connected to the person to whom it was dedicated. *The Story Girl* (1910, dedicated to Frede) was the last book that L.M. Montgomery wrote at her Macneill family home on Prince Edward Island and its sequel, *The Golden Road*, was the first book written entirely in her new home in Ontario. The two books bridge her old and new life. *The Story Girl* series springs from



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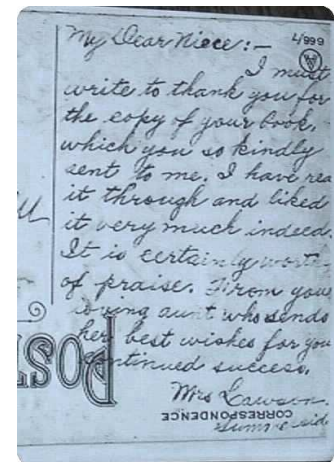
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her upbringing in a community where the oral tradition was valued, applauded, and essential for passing along family lore and values.

Aunt Mary Lawson provided the glamour of old family traditions and history for young Maud Montgomery. They each had a remarkable memory, a flair for oratory and a love of the stories about their kin, community and homestead where they both grew up. The setting of *The Golden Road*, especially the King family orchard, was similar to the Macneill homestead. Mary's parents planted a tree for each of their children in an apple orchard. Mary's brother and his wife, Alex and Lucy Macneill, continued this tradition with an additional orchard and trees named after their own children, including Montgomery's mother, Clara Woolner Macneill. It is not difficult to imagine Aunt Mary Lawson sitting in this familiar orchard filling her grandniece's head with stories that appeared in the *Story Girl* books. There were tales about family ghosts, elopements, the Scottish minister too large to fit in the pulpit, the man with one side whisker burned off and the story about a wife who was told to "shut up" during a disagreement with her husband (and did so for five years until she was proven right).

Montgomery worked on *The Golden Road* from April 1912 until May 1913. Midway through her work, Aunt Mary died in October 1912 at age eighty-nine. Maud had not seen her great-aunt since she left PEI in 1911 and regretted that Aunt Mary never saw her baby son, Chester. When Montgomery returned to Prince Edward Island in the summer of 1913, she went to see Mary's nephew, William Cavendish Macneill, with whom Mary had lived during her last days. As usual, the visit to the Island was joyful and wistful; she missed those loved ones who were no longer there -- "It is delightful to be back here in this old spot again. And yet amid all the pleasure, there is a constantly recurring note of sadness -- which must, I suppose, sound through most of the symphonies of life when we have left the golden road behind."

Nothing could have delighted Mary Lawson more than the success of her grandniece's novel, *Anne of Green Gables*, in 1908. Maud sent her copies of her books and Aunt Mary wrote her a thank you postcard on 31 May 1910, after she received *Kilmeny of the Orchard*, which was published in April -- "It is certainly worthy of praise. From your loving aunt who sends her best wishes for your continued success." The postcard was titled "For a Bright Future." The crowning glory of that future for Mary Lawson came in the autumn of 1910 when Montgomery was invited to meet with the Governor-General of Canada, Earl Grey, who was a fan of the author's work.



Montgomery was invited to join Island author Dr. Andrew Macphail, the Governor-General, Dr. John McCrae* (although she overlooked him), and others at the Macphail homestead near Orwell, PEI, in September. When Mary heard about this historic event, she came to Cavendish to see Maud's dresses, the invitations, the telegrams, and the letters regarding the occasion. Montgomery observed that Aunt Mary "is far more excited over the matter than I am. She looks upon it as a tremendous honor done to the clan."

Aunt Mary lived long enough to read five of Montgomery's best selling books and enjoy and savor the anecdotes from her own life in the Cavendish community that Montgomery recorded in

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her novels. If Montgomery felt that her neighbors and some relatives were dismissive of her success, she could not say that of Aunt Mary Lawson, who was perhaps the most delighted of anyone about her status as a talented author and poet. Mary was extremely proud that her grandniece had "achieved a niche in the temple of fame."

In a photograph that Montgomery took of Aunt Mary, she placed her next to a weathered fence and magnificent birch tree that would have been much smaller in Mary's childhood. Now, both the tree and the face of the gentle lady were what Montgomery called "ancient" landmarks of joy for her. L.M. Montgomery praised Mary Macneill Lawson, as "one of the formative influences" in her life. This is the "rich-souled, beloved friend" who helped shape the story girl, Lucy Maud Montgomery.



[*McCrae later wrote the world-famous poem, "In Flanders Fields," which Montgomery recited at recruitment and fund-raising events during World War One. She did not remember that he was present at the Earl Grey event: *The Shining Scroll*, Oct 2008]



Photo, editions of *The Golden Road*: [top from left] A.L. Burt, Cornstalk/Platypus, Harrap (1930s), Cassell, Ryerson, [bottom row from left] L.C. Page with dust jacket and various colour boards, Harrap and dust wrapper.

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The Golden Road and the Yankee Gale

Sandy Wagner ©2013

"Some call it the 'Yankee Storm,' and others the 'American Gale' ..."

The Golden Road

The most tragic event that has ever been known on the north shore of Prince Edward Island happened twenty-three years before L.M. Montgomery was born. Older folk, and particularly her grandfather, kept the story alive with remarkable memory and impressive telling. Maud claimed she never tired of hearing of it. The wreck of the *Marco Polo* she witnessed in her childhood heightened her excitement and realization of crashing disaster. When she left the Island following her marriage, one of the relics she treasured and brought to her new home in Leaskdale was a mackerel reamer from the wreck of the *Franklin Dexter*, one of the ships lost in the Yankee Gale. Having lost it as she thought, and later found in a box of spoons, she confided in her journal "Nobody knows how glad I am to have found it. It seems to me that a part of my childhood was bound up in that and was lost to me with it."

By the time Maud Montgomery began writing her sixth book *The Golden Road* she was a very busy minister's wife, expecting their first child. The urge to write, inherited from her mother's people, took hold of her once more and against time she felt she could be content to have the skeleton of the book blocked out before her confinement. Recalling the cruel tragedy of October 3rd, 1851, as dramatically told by Grandfather Macneill, The Yankee Storm became Chapter XXII of this book. She later stated in *The Alpine Path*, ..."The story of the *Franklin Dexter* and the four brothers who sailed in her, which is related in *The Golden Road*, is literally true."

Written somewhat as fiction, Cavendish becomes "Markdale." Old Mr. Coles at the Harbour, recalling the tragedy for the Story Girl, replaces Grandfather Macneill telling young Maud. To this day there are many Cole families, especially along the North Shore. Perhaps one of their ancestors came to mind as Maud wrote the tragic tale.

in those days hundreds of American fishing schooners used to come down to the Gulf every summer to fish mackerel...on Sunday night there came up a sudden and terrible storm - the worst, Mr. Coles says, that has ever been known on the north shore. It lasted for two days and scores of vessels were driven ashore and completely wrecked...For weeks after the storm the north shore was strewn with bodies of drowned men. Think of it! Many of them were unknown and unrecognizable, and they were buried in Markdale graveyard.

But the saddest of all the stories of the Yankee Storm was the one of the *Franklin Dexter*. The *Franklin Dexter* went ashore on the Markdale Capes and all on board perished, the Captain and three of his brothers among them. These four young men were the sons of an old man who lived in Portland, Maine, and when he heard what had happened he came right down to the Island to see if he could find their bodies. They had all come ashore and were buried in Markdale graveyard; but he was determined to take them up and carry them home for burial. He said he had promised their mother to take her boys home to her and he must do it.

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Montgomery recalled in *The Alpine Path*: "Grandfather was among those who found the bodies, helped to bury them in Cavendish churchyard, helped to take them up when the broken-hearted old father came, and helped to put them on the ill-fated *Seth Hall*."

The above fragments from *The Golden Road* and further reading of death and destruction of the Yankee Storm in chapter XXII can now be augmented by an article in the *Fisherman's Voice* - a monthly newspaper from Goldboro, Maine.

Schooner *Seth Hall* of Dennis, got ashore on PEI in the gale of October 3rd, was got off and laden with potatoes for Dennis via Princetown. Sailed from the Island about November 23rd and left Canso Harbor 28th, since which nothing has been heard from her... She was a good vessel of 85 tons, two year old, valued at \$ 4,500. She also had on board the bodies of 3 sons of Captain James Wixon: Captain James Wixon Jr. aged 24, Nymphas 22 and Joshua 20, and that of Marcus Taylor, 15, part of the crew of the late schooner *Franklin Dexter*.

According to Maud's writing in *The Golden Road*, a passenger steamer carried the father home to Maine and he was not on the *Seth Hall*. The boys were never brought home to their mother after all. Perhaps Marcus was a shipmate that had been buried in Cavendish with the three Wixon sons. "Mr. Coles says it seems as if it were foreordained that they should not rest in a grave..." In borrowed words, from *The Loss of the Birkenhead* by Sir Francis Hasting Doyle 1810-1888 Maud recalled

They sleep well beneath that purple tide
As others under turf

Depending on time and place, others will tell the same story differently from their own perspective. Elizabeth Lockerby, born and raised in Cavendish by parents who had emigrated from Scotland, was 20 years old when the Yankee Gale struck. From the North Cape to the East Point of the Island fishing vessels were smashed and heaved upon the rocky north shore. Her first book, *The Wild Brier* published in 1866, contained her best poem "George and Amanda" - a 60 page narrative of the Yankee Storm.

Some boldly stood to sea, and vainly hoped
To leave the dreadful storm behind, but found
That it more fiercely broke on all sides round, -
And creaking, crashing, foundered far at sea.
Some sought to gain the sheltering ports, but failed.
And on the rocks were driven, and there, with all
Their complement of men, to death went down !

- an excerpt

The entire poem is found in *Island Prose and Poetry: An Anthology* collected by the Prince Edward Island 1973 Centennial Commission Literary Committee.

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Another account of that fateful event was found in the diary of the Reverend Dyer, Anglican priest from Alberton, PEI, at the time. The storm had forced him to stay at the home of a parishoner in Kildare Capes.

It is blowing a gale; the trees are blowing to pieces - plums falling to the ground. Oh, how awful. There is no doubt that there will be an awful loss of life and vessels wrecked...It is now 10 o'clock pm and no abatement; the house is shaking greatly. Went to bed about 10 or 11 and it was still blowing a gale. Oh, what will become of the poor fishermen! The Lord have mercy on us. About 12 o'clock the wind rose higher and higher. Oh how the house shook ! Could not sleep. I never felt a house shake as Miss Travers' new house did. From 12 until 1 o'clock it blew almost a hurricane. The trees - apple trees, plum trees, cherry trees are blown and whipped to death. Plums are lying on the ground, and apples too.

In 1915, a detailed and factual account of this destructive event was written by John McKinnon. He stated:

Some two generations have passed since the storm and only a few of those now in life's whirl of activities have a correct idea of the astounding destruction. No full account has appeared in book form and the following paper gives facts as fully as possible. Nearing the conclusion of this excellent account McKinnon noted: ...immediately after the storm the inhabitants were out on the beach not for the object of plunder but to render any assistance they could possibly give. They prepared lifeless bodies for burial, supplied the coffins and administered the last mournful rites that humanity owes to its kind. They opened their doors to the needy, fed and clothed the destitute, in short did all that kindness could suggest to relieve the unfortunates cast on their shores. These kindly acts were not done for people failing in gratitude, as for weeks the Press of New England teemed with the strongest expressions of thankfulness...

In October 2008 John McKinnon's complete account was published by *Kindred Spirits*.

When *The Golden Road* was published 100 years ago, many readers and critics thought it was the best book since *Anne of Green Gables*. Indeed it was and still is a treasure trove of stories of the old north shore of Prince Edward Island. As for the Yankee Gale, it has never been forgotten. The 2013 Canadian Weather Calendar gave reference to it, stating "The calamity caused many New England families enormous grief." You can still walk through many small north shore cemeteries on PEI where the Yankee Gale victims were buried including Kildare Capes, Yankee Hill, South Rustico and along the Bubbling Springs Trail in the National Park by Dalvay, to mention a few. Just down the slope of the hill below the grave of L. M. Montgomery and her husband in Cavendish Cemetery, a monumental anchor has been fittingly placed. The inscription reads:

IN MEMORY OF
NEW ENGLAND AND MARITIME
SAILORS WHO LOST THEIR LIVES
IN THE YANKEE GALE
OCTOBER 1851

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photo by Shane MacClure, Prince Edward Island
[Sandy Wagner was the contributing editor for *Kindred Spirits Magazine/Chronicles* for 20 years and is an expert on L.M. Montgomery and PEI.]

Canadian Artifact Stolen from Macneill Homestead Bookshop



“A piece of history from *Anne of Green Gables*’ author Lucy Maud Montgomery has gone missing from a P.E.I. museum. A postal cancellation seal — which is a stamp that was used to seal letters and cancel postage — that Montgomery used during her lifetime has gone missing from her former home in Cavendish, P.E.I. Montgomery helped her grandmother, Lucy Woolner Macneill, at the local post office for 13 years.

The missing stamp was used in the community’s post office for nearly 200 years. The item was kept in a bookshop at the Site of Lucy Maud Montgomery's Cavendish Home, which is now a museum and designated a Canadian National Historic Site.”

John and Jennie Macneill (Montgomery’s relatives), who live on and maintain the property where the author lived for more than 30 years, are heartbroken. The stamp, which was chained to the old Macneill post-office desk, was taken by a visitor on or about **31 May 2013**.

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The Macneills and the authorities have a lead where the artifact might have been taken and a tourist (from another province) at the Homestead that day has been questioned. We hope the stamp will be returned to its proper place voluntarily!

This artifact is not only a part of L.M. Montgomery's history, but Prince Edward Island's as well! We are asking that anyone who may have more information about this, or sees such an item for sale, contact the PEI or Ontario RCMP.

If you prefer, you may contact the LMMLS privately and we will forward your information to the appropriate people. We want the stamp returned to its historical home and help John and Jennie in any way we can! *Please help if you can -- this was a cruel betrayal of the trust between true Montgomery fans and the beloved people who continue her legacy.*

Partial article from <http://www.cbc.ca/news/canada/prince-edward-island/artifact-missing-from-lucy-maud-montgomery-house-1.1357140>

[photo by Martin Caird in *Green Gables: Lucy Maud Montgomery's Favourite Places* by Deirdre Kessler]

Dr. Lewis Benjamin Woolner celebrates 100th birthday

L.M. Montgomery Literary Society member, Anne Woolner, hosted a birthday party for her father, Dr. Lewis Woolner, on 17 November in Rochester, MN. She was assisted by her sister, Nancy, and their brothers -- composer and hospitalist, Dr. Stanley A. Woolner, artist Lew Woolner, and historian David B. Woolner (of the Roosevelt Institute). Anne is a graduate of the University of Toronto with a Bachelor of Music in voice and an M.A. in vocal performance from the Peabody Conservatory. She sang "Happy Birthday," "Loch Lomond," and other Scottish and English ballads with her brothers in tribute to their father.



Lewis Benjamin Woolner was born in North Rustico, PEI, and graduated from Dalhousie University, Halifax, NS. He was a pioneer in thyroid cancer research and is a retired surgical pathologist at the Mayo Clinic in Rochester, MN. He treated President Lyndon Johnson in the 1960s and was offered the directorship of Sloan-Kettering Institute for Cancer Research, which he turned down because of the health of his wife, the late Laura K. Stanley. Her father was a past President of Dalhousie University.



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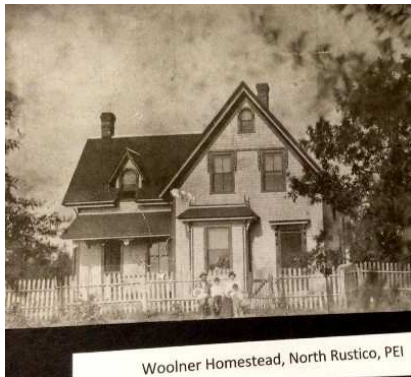
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Dr. Woolner is a second cousin of L.M. Montgomery -- his father, Benjamin Colin Woolner, was the first cousin of LMM's mother, Clara Woolner Macneill but Ben was much closer in age to Montgomery (you will note that both Lewis and LMM also share a common great-grandparent, William Simpson [Speaker] Macneill). Ben was known as the strongest man in North Rustico and owned the first truck on PEI.

Dr. Woolner's mother, Ella Banks Brown, was from New Glasgow, PEI. She was a brilliant teacher and friend of L.M. Montgomery. Ella was sixteen during her first year of teaching in North Granville, PEI, and responsible for her first school concert. Montgomery (six years older) was an experienced teacher by then and helped her organize it and participated by giving a reading on "The Value of a Word." Ella also taught in Bideford for a few years after Montgomery left that post. Ella Woolner was born in 1881 and passed away in 1987.

Dr. Woolner's sister, Evelyn Woolner, kept a diary and scrapbooks for almost 60 years. We look forward to learning more L.M. Montgomery and Prince Edward Island history from these Woolner, Macneill, and Brown records in years to come. Congratulations to the Woolner family from the fans of Montgomery's work and her home!

[In *The Shining Scroll* (December 2012, pt 1), we provided information about Montgomery's *The Chronicles of Avonlea* dedication to her Woolner cousin, Tillie McKenzie:
http://www.weebly.com/uploads/2/2/6/5/226525/the_shining_scroll_2012_part_1.pdf]



at the Robert Foster Woolner house in Dunwich, England, 2009

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Selected Family Tree of Woolners and Macneills

© Mary Elizabeth Cavert 2010

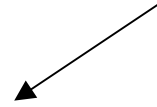
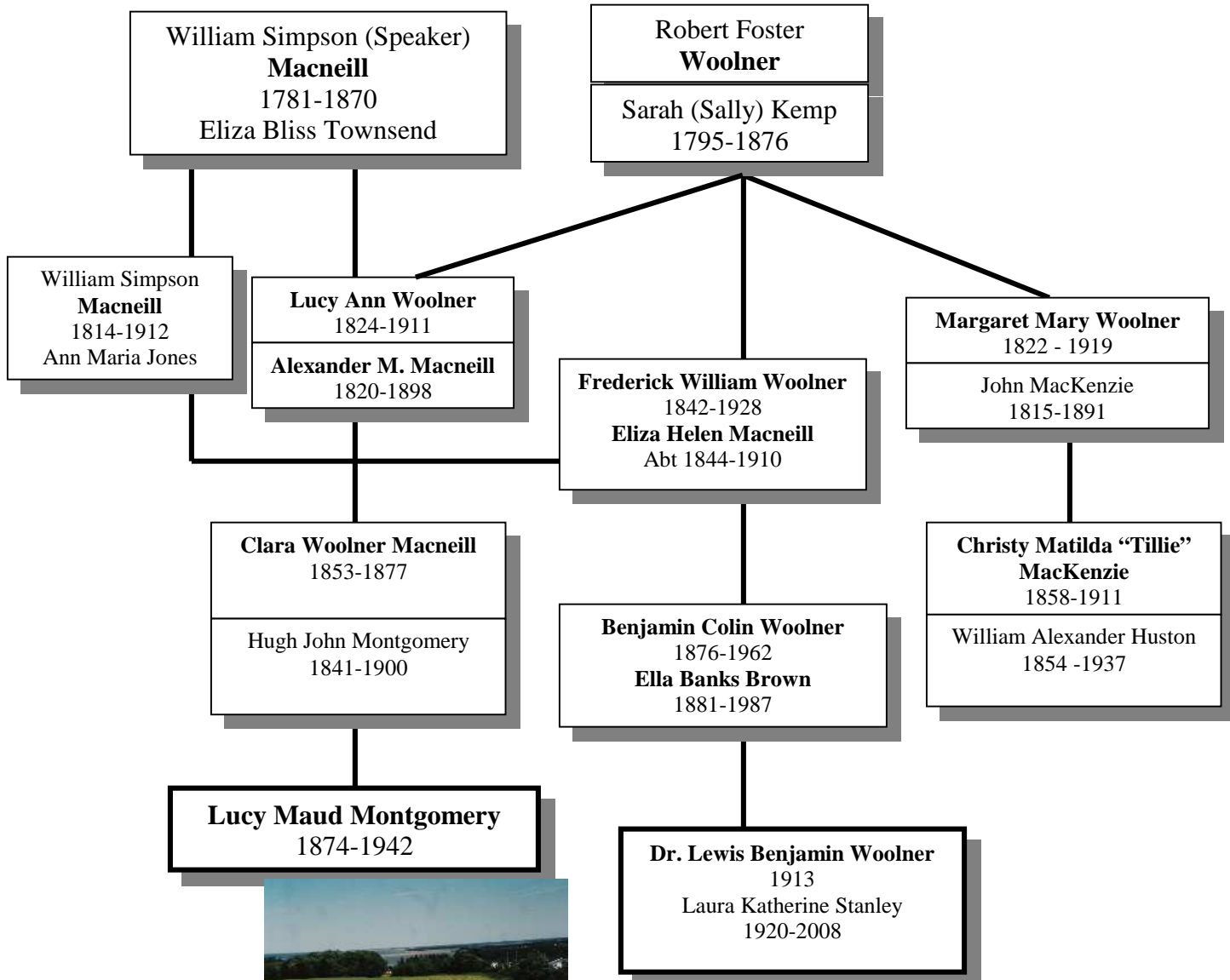


Photo by Mary Beth Cavert,
1998, North Rustico, PEI

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Samplers, Mottoes and Stitches

Sandy Wagner © 2013

In the spring of 1910, pondering over her crazy patchwork quilt, L. M. Montgomery wrote in her journal:

“Perhaps future generations may regard it as a curiosity as we look upon old samplers now.”

Who better than Maud Montgomery, an exceptional and skillful needlewoman, to write of samplers, mottoes and stitches throughout her novels and short stories? With her powerful pen she was able to hang Aunt Rachel's sampler on the old-fashioned striped wallpaper in “Lavender's Room,” her short story written in 1905. Maud hung Grandma Sheldon's ninety-year-old sampler in “The Blue North Room” (1906) that can be found in the book of her short stories *Against the Odds*.

The charm and appeal of old samplers can often be found in the mixed motifs of different proportions. Today's cross-stitch patterns enable one to create works of needlework that have similar nostalgic qualities of antique design.

During the school term of 1887-8 Maud Montgomery spent with her Aunt Emily and Uncle John Montgomery, she attended Fanning School in Malpeque as did Anne Keir. Anecdotes of both girls and other students, along with accounts of social gatherings in their homes, are found in the diaries of school teacher Lucy Palmer. In later years, Maud and Anne's interests blossomed in sharing their love of hats and the art of fine cooking. Their friendship was remembered and spoken of by the last Keir descendent to live in that lovely Keir home in Malpeque - Bill Auld, whose widow Connie has kindly shared this picture of Elizabeth Keir's 1837 sampler.



Surely Maud would have seen this sampler as it hung in the upper hallway side-by-side with a similar sampler stitched by Elizabeth's sister Amelia. They are fine examples of nostalgic needlework, with four different methods of design in the stitching of the alphabet, with an added line of numbers. Several of the lines are completed with hearts, circular and diamond stitching of these shapes. The initials of their parents and siblings are worked into the samplers along with each of their respective names and the year 1837. Bible verses are stitched as well. Elizabeth's chosen verse reads 'Love them that love me and those that seek me early shall find me.' A border of cross stitch and small thistle-like flowers encloses the entire sampler. Amelia's reads 'Remember thy Creator in the days of thy youth. Love and fear God. Honour and obey your Parents' bordered by sparsely-stitched letters.

In Emily's lookout room at New Moon, “the walls were hung with worked woollen mottoes and pictures that had been ‘supplements’ in the girlhood of her aunts,” according to the 1925 L. M. Montgomery novel *Emily of New Moon*.

"Gone but not forgotten," worked in coloured yarn about Great-grandmother Stirling's grim old face, was stitched with Maud's imaginative humour of the faded old motto in *The Blue Castle* (1926).

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Reminiscent of the old embroidered mottoes on perforated paper, Julia Bell used a piece of pale pink paper, scalloped on the edges in her effusive motto for *Anne of Green Gables* (1908).

'When twilight drops her curtain down
And pins it with a star
Remember that you have a friend
Though she may wander far.'

Pat of Silver Bush (1933) and *Mistress Pat* (1935) offer the following mottoes: "Home Sweet Home" and "Upwards and Onwards" that hung in Judy Plum's cheery kitchen at Silver Bush. Up the hill at the Long House, Pat noticed the quaint, irregular letters of the fireplace motto.

' There be three gentle and goodlie things,
To be here,
To be together,
And to think well of one another.'

Maud penned peace and tranquillity into the blue and crimson work of the motto Jane hung in her little bedroom at Lantern Hill (in *Jane of Lantern Hill*, published 1937):

'May the peace of God abide in this house.'

Beautifully-stitched initials, occasionally with matching borders, gave mottoes like these mentioned in Montgomery's novels a pleasing and pretty distinction.

Many years ago an embroidered gardening sampler hung in the sewing room at Green Gables in Cavendish. The stitched verse read "Remembrance is the sweetest flower that in a garden grows" and was surrounded by a tree, garden bench and birdbath. Perhaps as a result of the damage from the 1997 fire at Green Gables, the sampler is gone.

Entering the larger parlour of the L. M. Montgomery Birthplace you will see a very lovely framed cross-stitch of Green Gables house. It is stitched with soft and gentle colours of embroidery floss from a late-1960s *Chatelaine* pattern. Upstairs in the child's bedroom hangs a delightful old-fashioned sampler reviving memories of Anne and Gilbert's children at Ingleside. The stitched alphabet would be a part of



the children's spellings as heard by Susan Baker. The simple little Noah's Ark represents one of the Biblical stories heard in their Sunday School days. A seagull, sailboat and anchor were part of the Harbour life that captivated Jem's imagination in wanting to be a sailor like Captain Jem. With an imagination, the big roomy house at the sampler's centre could be Ingleside. The stitched key would represent the need of one when Gilbert had to force open a kitchen window to get in to open the front door for Anne and young Di who had been dropped on the veranda by the notorious Penny children. The jester would have to represent George Andrew Penny who had frightened Di, causing her to strike her head. The wagon, minus a horse, recalls the drive Walter and Gilbert had to the Parkers' home the night Rilla was born. A resurrection of tulips amongst their green leaves from the bulbs Anne and Jem had planted the



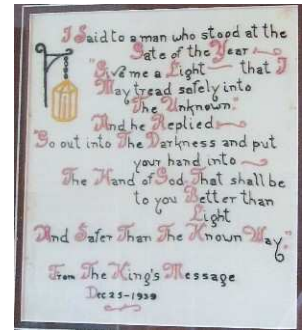
previous October speak of spring. Mrs Anthony Mitchell's remark "Flowers are poetical enough, I should think" captures the wreath of flowers completing this childhood sampler.

Black-and-white cross-stitch silhouettes had their day of popularity and are sought-after items today. The one at The Bideford Parsonage Museum of black embroidery cross-stitch on natural linen in a 5x7 oval black frame depicts a slender young lady being escorted by a fine gentleman. If the attire weren't so Victorian in style it could be the young school mistress Maud Montgomery (who boarded there in 1894-5) with an ardent suitor.



The Silver Bush sampler was embroidered by the late Ruth Campbell, mother of George, the present owner. The words are from a poem by British poet Minnie Haskins [1876 - 1957] that formed part of King George VI's Christmas message in 1939. The significance of the embroidered lantern in gold-coloured floss sheds a comforting light into the unknown at the time of the second World War. The majority of the lettering is stitched with black floss with capital letters in red. The verse reads:

**I Said to a man who stood at the
Gate of the Year
"Give me a Light - that I
May tread safely into
The Unknown."
And he Replied
"Go out into The Darkness and put
your hand into
The Hand of God. That shall be
to you Better than
Light
And Safer Than The Known Way."**



**From The King's Message
Dec 25 - 1939**

A Cape Tryon sampler evokes memories of Park Corner and is a treasured gift from a friend "of the race that knows Joseph." It was stitched by the late Doris Montgomery whose husband James was a great-grandson of Maud's grandfather Donald Montgomery. From the back bedroom and attic windows of the Montgomery home the light of Cape Tryon could be seen. The wording stitched on the sampler was written by L. M. Montgomery describing her own sighting of the Cape Tryon Lighthouse from the Cavendish shore.



I have seen few more
beautiful sights
Than sea sunsets off
that point...

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In later years
a new charm was added...
a revolving light that flashed
like a magnificent star
Through
The dusk of summer nights.

The stitched lighthouse and Maud's words are bordered with dainty red flowers and green vine.

Whether Maud Montgomery was visiting, attending a meeting or riding the train to the city, her hands were always busy with some form of needlework. She would have known and used all of the old stitches, as well as some of her own design. In her novel *Rainbow Valley*, Maud shares a parting thought: “Miss Cornelia held that a woman whose hands were employed always had the advantage over the woman whose hands were not,” words that Maud herself took to heart.

Some of L. M. Montgomery’s Favorite Books

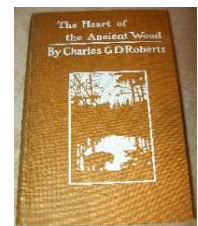
Christy Woster

I came across an interesting article in *The Manitoba Free Press*, Winnipeg, from December 8, 1924. The title of the article is: “Symposium On Canadian Fiction In Which Canadian Authors Express Their Preferences, What They Have Written in Reply to the Question: What are your Three Favorite Novels by Canadian Writers? Their Answers Show a Very Interesting Variety of Opinion and from Them Our Readers Can Compile a Useful Reference List.”

They polled many authors including: Bliss Carmen, Marian Keith, William Arthur Deacon (who it should be remembered disliked L. M. Montgomery’s writing and wrote some very unflattering reviews of her work), Will E. Ingersoll, Nellie McClung, and Isabel Ecclestone Mackay. Montgomery’s response to this question was insightful. She wrote: “It is a somewhat difficult and invidious task to select my three favorite works of fiction by Canadian authors. There are so many other books I like “just as well”. And my favorite book of all - *Over Prairie Trails* by Frederick Philip Grove - is not a work of fiction at all, but a classic in essays. However, I have selected three which, in one sense at least, are my favorites. It is easier to pick them out than to give my reasons for doing it. One can’t give reasons for this sort of thing. Fancy asking a lover to give his “reasons” for liking his lady better than anybody else.”

She then gives her choices:

“1. *The Heart of the Ancient Wood* by Charles G. D. Roberts. I love this book because it is one of those fairy tales the human heart craves. I love it because its scene is laid in the woods which are and always have been realms of romance for me; and subtlest and most potent reason of all, I love it because I read it and re-read it first in the magic years of early youth, and every time I open it I find my lost girlhood between its covers, and while I read it I am immortally young once more.”



15

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“2. *Doctor Luke of the Labrador* by Norman Duncan. I love this book for the simple, heroic lives it depicts, for its gracious humor, for its breath of salt sea and hungry waves and because it, too, brings back to me a life and a period forever passed away not only from me, but from the world.”



“3. *The Child's House* by Marjory MacMurchy. This is a new book so has no sorcery of old years in it for me. I like it on its merits alone. It is subtle, artistic, altogether delightful.”

A few of the authors refused to answer the question, Nellie L. McClung wrote, “I will gladly give you my opinion of bobbed hair, or church union, or easier divorce, or the infallibility of the human conscience or the Ku Klux Klan, or child immigration, but don't ask me to make a choice in Canadian books of fiction.” Of the seventeen authors who responded to this survey only one, H. A. Cody, listed *Anne of Green Gables* as one of his choices.

Many of the authors and books mentioned are long forgotten, but Montgomery's popularity is stronger than ever. It is always interesting to read a book that is recommended by a friend, and even more exciting to read a book that L. M. Montgomery tells us was one of her favorites.

NEWS AND BOOKS

❖ L.M. Montgomery Institute Celebrates Alice Munro

UPEI News:

<http://news.upei.ca/media/2013/10/25/lmmi-congratulates-montgomery-admirer-nobel-prize>

The Lucy Maud Montgomery Institute (LMMI) extends congratulations to Alice Munro, winner of the 2013 Nobel Prize for Literature. Munro is the first Literature laureate to base her writing career in Canada, and has cited Lucy Maud Montgomery's work as an important influence in her early life, from which she would later draw so much of the inspiration for her own peerless short fiction.

In “Dear Life,” published in 2012 as part of a set of autographically-themed pieces described by Munro as “the first and last—and the closest—things I have to say about my own life,” she writes of how she coped with the sometimes difficult and dirty realities of growing up on a farm:

But I was used to this and could easily ignore it all, constructing for myself a scene that was purified to resemble something out of the books I liked, such as Anne of Green Gables or Pat of Silver Bush...Fresh manure was always around, but I ignored it, as Anne must have done at Green Gables.

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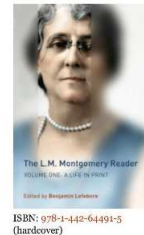
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- ❖ *Anne of Green Gables* is one of the 50 most influential novels in China 2012, according to the country's national publishers association.
<http://www.cbc.ca/news/canada/prince-edward-island/anne-of-green-gables-makes-chinese-influential-novel-list-1.1251620>
- ❖ *The Complete Journals of L.M. Montgomery: The PEI Years* [eds. Rubio and Waterston] Two volumes of Montgomery's journals have been published with all the omitted material from previous editions. www.oupcanada.com/catalog/9780199002115.html
- ❖ Follow-up to Sue Lange's rug-hooking article from http://www.weebly.com/uploads/2/2/6/5/226525/the_shining_scroll_2012_part_2.pdf see page 38 of the Nov/Dec Christmas Issue of *Rug Hooking Magazine*, "Literary Rugs."
<http://www.rughookingmagazine.com/product/novemberdecember-2013>
- ❖ Bala Museum acquired a unique Green Gables model house. Carolyn Strom Collins contributed appropriate furniture from her personal collections.
http://edition.whatsupmuskoka.com/doc/Whats-Up-Muskoka/wum_may1_2013/2013050101/#24
- ❖ Lucy Maud Montgomery Society of Ontario officially takes over the Leaskdale Manse from the city of Uxbridge. <http://www.durhamregion.com/news-story/4170672-lucy-maud-montgomery-society-of-ontario-officially-takes-over-leaskdale-manse/>
- ❖ The Lucy Maud Montgomery Society of Ontario held a Lucy Maud Montgomery Day event in Leaskdale on 19 October. Speakers, presentations, and tours were related to the topic: "What influences authors to write? What they see, hear, and read often provide the stimulus."
- ❖ Available to order and download: *The L.M. Montgomery Reader, Volume 1: A Life in Print*. 2013. Volume 2 scheduled for release in March 2014. <http://roomofbensown.net/the-lm-montgomery-reader-1/>
- ❖ *In the Interval of the Wave: Prince Edward Island Women's Nineteenth- and Early Twentieth-Century Life Writing* by Mary McDonald-Rissanen. McGill-Queen's University Press. 2013
- ❖ Melanie Fishbane is writing a Young Adult novel about Montgomery's teen years:



"Focusing on the life of L.M. Montgomery from ages fourteen to eighteen, the novel explores her school days in Cavendish, Prince Edward Island, to her year living with her father and difficult stepmother in Prince Albert, Saskatchewan. Kate Macdonald: 'Only a young adult novel could envision the dizzying romantic highs and the agonizing lows of finding one's place in the world. We are looking forward to the creative talents of Melanie Fishbane in bringing the teenaged Maud to life for a new generation of readers.'"

Read more from Melanie!

<http://melaniefishbane.wordpress.com/2013/10/21/big-news-about-mel/>

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In addition to reading these new publications and L.M. Montgomery books, we recommend a scroll through our photographs and “favorites” list on Twitter, or our posts on Facebook to find events, announcements, quotes and beautiful photos.
Enjoy!

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“He had an elegance about him”: Remembering Dr. Stuart McDonald

Emily Woster © 2013

Many LMM fans know Stuart McDonald only as Montgomery’s son. But not many know *Dr. Stuart Macdonald*, as “one of the most skillful obstetricians at St. Michael’s Hospital in Toronto” for many years (*Gift of Wings* 591). After serving as a doctor in the Canadian Navy during WWII, and settling in Toronto, Stuart established a healthy medical practice and a loving home for his family.

One kindred spirit with personal memories of Stuart is Barb Murphy. Barb Murphy is an active member of the L.M. Montgomery Society of Ontario, having joined in 2004. The LMMSO’s efforts have secured and preserved the Leaskdale manse and church for tours and events. But Barb has a different sort of connection to the world of LMM: Dr. Stuart McDonald delivered all eight of Barb’s children.



I asked Barb to share a few of her memories of Stuart with those of us who never had the pleasure to meet him. Barb first met Dr. Macdonald in May of 1952, upon the birth of her first child. “In January of that year my gynecologist died suddenly. I asked my cousin, Pat, who was superintendent of nurses on the maternity floor of St. Michael’s Hospital, to suggest another doctor. She was very sure I should call Dr. Stuart Macdonald. She said, ‘Everyone here thinks he’s the best.’ She did tell me he was LMM’s son. Pat was a major ‘Anne’ fan.” But Dr. Macdonald was not just a last minute replacement; he was kind and professional. Barb’s first experience with him was a memorable one:

Though he took care of me from January until delivery in May, we did not receive a bill. When I inquired about this, he said “Dr. O’Leary was rather careless about his bookkeeping, and I have no record of you owing him anything so you don’t owe me.” ... Anyway, since Ted [Barb’s husband] did not get his Chartered Accountant degree until after Maureen’s birth, we were a little strapped for money, and this was a real bonus.”

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Barb described Stuart as “shy, articulate, witty and, above all, kind. He had an elegance about him. In appearance, probably like his mother - small in stature, always well turned out. His suit, shirt and tie were always perfectly coordinated and he wore cuff links.” I asked Barb to share a few of her most memorable experiences with Dr. Macdonald:

When my seventh child was due, having gone into labour and living more than an hour’s drive from the hospital, we were anxious about getting there on time. Once I arrived all activity stopped and I was resting comfortably in bed when Stuart came into my room and said “Barb, please don’t have that baby tonight. I am SO tired. I have been delivering babies all day.” Then he spotted a large leather armchair beside my bed and said, “That’s what I need. I’ll sleep there and you can poke me when you need me” He curled up in the chair and slept until I nudged him several hours later when I was ready to go.

On another occasion, an abnormality in my pregnancy had occurred with dramatic results at home. It was an extremely frightening event for both Ted and me. Dr. M. did his best to calm and reassure Ted over the phone and promised to be waiting for us when we got there. He was actually waiting in the parking lot with a wheelchair, and he wheeled me in. The rules at St. Mike’s in those days were very strict, and the father was treated like he had no business being there. So I was wheeled into the Emergency Room and Ted was obliged to wait in the hall. Since I apparently looked like death when I arrived (largely, I imagine, due to fright) that image would leave Ted worrying about me. Shortly thereafter, because I had such faith in Dr. M, I got my colour back, and I relaxed. Stuart said, “I don’t care what the rules are; Ted has to see how you look now. I am going to get him and he will stay in here with us.” He could have gotten into trouble doing that because the nuns ruled with an iron hand. Ted was so grateful as was I.

Over the years there were other small considerations that went beyond what one could reasonably expect. More than once when he was making the rounds and visiting me in my room, if he had just delivered a baby he would tell me about it. And he would be quite emotional with tears in his eyes. [Once] an East Indian woman had given birth to twin girls and Stuart had delivered them for a colleague who was unable to be there. He was very excited as he told me “They are the most beautiful babies I have ever seen. If I ever run into them when they are adults I will recognize them.”



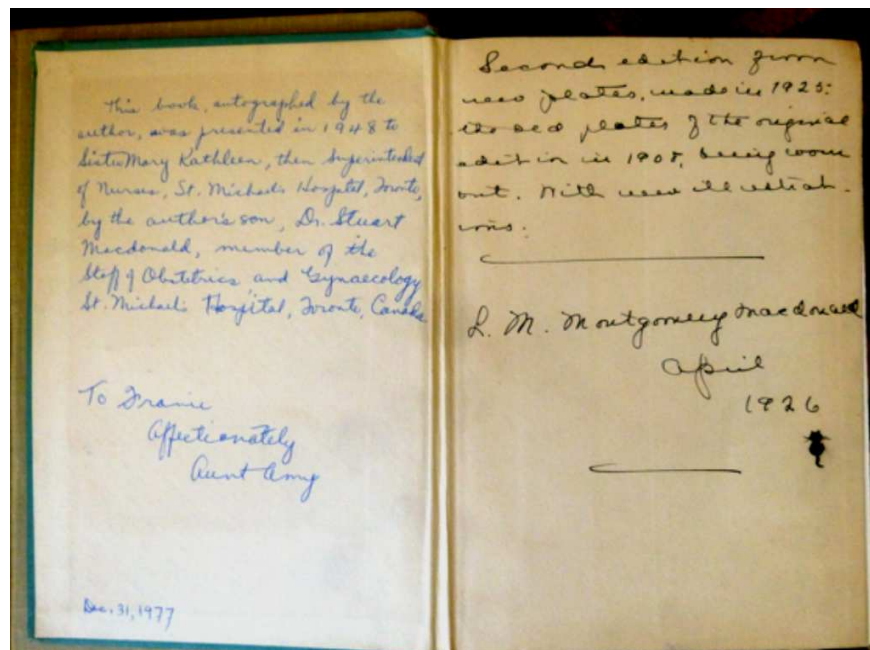
Clearly, Stuart is well-remembered and highly regarded. I also asked Barb whether or not Stuart spoke about his mother or her books at all. She said that “He did speak about her and I had the impression he both loved and respected her, but he also had some criticism. He remembered crying for long periods outside her door and nothing would make her open that door if she was writing” (See *Selected Journals* and *Gift of Wings* 308-9). But it seems that both Dr. Macdonald and his mother were dedicated to their work in ways that benefited many. Mary Rubio writes that “Everyone remembered Stuart’s storytelling ability and his keen sense of humour...[he], like his mother, was a unique and unforgettable personality” (*Gift of Wings* 592).

Finally, I asked Barb whether or not she thinks her interaction or experience with Dr. Macdonald were unique: “No. I am sure it was not. The cousin who recommended him to me had done the same for her sisters so there were several of us who compared stories. Also at the time I became his patient my childhood friend, Joan Prescott, became his nurse/receptionist in his office and also assisted him at the hospital. Kate [Macdonald Butler] and her brothers called her ‘Auntie Joan’. She visited frequently at their home. Joan’s sister Win married my husband Ted’s brother, and she too was a patient of Dr. Macdonald’s.” As Barb indicates, there is a large community of people who remember and respect Stuart as more than the son of a famous author.

Dr. Macdonald sometimes passed along his mother’s personal books as gifts. Here is an inscription from Montgomery’s 1925 edition of *Anne of Green Gables* that he gave to his colleagues at St. Michael’s Hospital in Toronto in 1948. It was held by the family of one of the nurses and recently sold to a New York City bookseller for \$ 2800.

Inscription: *This book, autographed by the author, was presented in 1948 to Sister Mary Kathleen, then Superintendent of Nurses, St Michael's, Hospital, Toronto, by the author's son, Dr. Stuart Macdonald, St Michael's Hospital, Toronto, Canada To Franie Affectionately Aunt Amy Dec. 31, 1977*

Second edition from new plates, made in 1925: the second plates of the original in 1908, being worn out. With new illustrations: L.M Montgomery Macdonald April 1926 [small cat drawn]



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Congratulations to One of our Literary Society Members

The L. M. Montgomery Literary Society would like to congratulate one of our members on a wonderful achievement. Emily Woster, who has been a Literary Society participant since the age of 11, completed her Ph.D. at Illinois State University this past May. Her doctoral thesis was: *Intertextuality and Lifewriting: The Reading Autobiography of L. M. Montgomery*. Emily has been a Montgomery scholar for years and presented her first academic paper on Montgomery at the age of 19 at the Sixth L. M. Montgomery International Conference in 2004. Her paper was published in *CREArTA*. Vol 5, 2005: "The Readings of a Writer: The Literary Landscapes Created by L.M. Montgomery's Love of Literature." Emily has presented several more papers at the Montgomery Symposium since then.



Emily grew up in a house full of books and her love of literature led her on this academic path. Dr. Woster accepted a position at The University of Minnesota, Duluth, where she is an assistant professor in the Department of Writing Skills.

We wish her, and her family, our heartiest **congratulations!**

Friends of the LMMI

Dear L. M. Montgomery Friends:

The L. M. Montgomery Institute of the University of Prince Edward Island cordially invites you to become part of the Friends of the LMMI.

As many of you know, there is an impressive collection of Montgomery materials [<http://www.lmmontgomery.ca/donations-gifts/about>] in the LMM Institute. This collection is made available to anyone who is interested in using it to further their knowledge of Montgomery through her books, stories, articles, personal effects, bibliographic materials, and related items. Many of these materials have been donated by the Montgomery, Macneill, Macdonald, and Campbell families as well as private individuals. It is, of course, fitting that these materials reside in Prince Edward Island, Montgomery's "native land."

A collection such as this cannot be maintained simply as a labour of love! Storage space and special environmental controls are among the necessary expenditures for keeping the collection in good condition, along with a great deal of time and attention of the library and archival staff. Funds for these endeavors are becoming scarcer through conventional means. That is the reason the Friends group was formed -- to help raise funds to care for, and perhaps add to, this wonderful and important collection of Montgomery materials.



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As someone who is keenly interested in L. M. Montgomery, won't you kindly consider adding your name to our list of charter donors* who have donated from \$35 to \$1000 each to the Friends of the LMM Institute? Be assured that *100 percent of your tax-deductible donation* will go directly to the Friends account to be used to care for the precious materials we are so privileged to have at UPEI. While we accept donations in any amount, we have established some levels for your consideration: \$35-99 "Kindred Spirits;" \$100-249 "Loyal Friends;" \$250-499 "Beloved Friends;" \$500-99 "Steady Friends;" \$1000+ "Lifelong Friends." Your name will be listed as a donor to the Friends on the LMM Institute website unless you advise us otherwise.

We have made it easy for you to donate with Paypal or credit card. Just click on the Institute's website www.lmmontgomery.ca/friends and follow the prompts at the secure website. [Note: U.S. donors should scroll down the page for their instructions, below Canadian/International donors.] If you prefer, you may send a cheque; contact karoach@upei.ca for more information on that. And if you are among those who have already donated, we are very grateful.

Many thanks!

Members of the Board of the Friends of the LMM Institute: Carolyn Strom Collins, Christy Woster, Mary Beth Cavert, Elizabeth Epperly, Donna Campbell, Sandy Wagner, Linda Boutillier, Kate Sutherland, Melanie Whitfield, Emily Woster, Loretta Craig Taylor, and Joanne Wood



*Charter donors are those who donate to the Friends of the LMM Institute before June 30, 2014.

Note from Carolyn Collins: For over twenty years, our LMMLS members have received *The Shining Scroll* free of charge. Our newsletter has been one of only a few newsletters dedicated to L. M. Montgomery and is presently the only one. Our content has been praised by many scholars and fans of LMM and many articles have been cited in other publications, including scholarly articles. We would be very grateful to those of you who have found our newsletter informative, enjoyable, helpful and enlightening to join others in donating to the Friends of the L. M. Montgomery Institute instead of paying a subscription to *The Shining Scroll*. Your gift is fully tax-deductible and will help ensure that the Institute and its Montgomery collections are lovingly cared for and made available to interested persons for many years to come. Many thanks!

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“Anne of Green Gables--The Musical” Turns 50

Christy Woster

In 2014, the Confederation Centre of the Arts in Charlottetown, Prince Edward Island, the Charlottetown Festival and *Anne of Green Gables-The Musical* all celebrate 50 wonderful years.

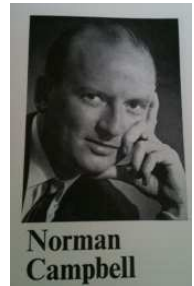
Anne of Green Gables is Canada’s longest-running musical. According to the Confederation Centre of The Arts web site, at the end of the 2010 season about 2827 performances had been completed, with about 2.37 million people enjoying the show since it began its run in Charlottetown.

The idea for a musical version of L. M. Montgomery’s famous book came from Don Harron. He had been reading *Anne of Green Gables* to his two young daughters and when Norman and Elaine Campbell asked him if he had any ideas for a television musical, he suggested *Anne*. Harron began writing his adaptation in 1955. In a book that Harron published in 2008, that I will get to later, he wrote “I approached this assignment accompanied by the advice of a master of adaptation, Canadian humorist Tommy Tweed, who told me ‘there is only one rule of adaptation: be true to your author.’ Some people think that the jokes in our *Anne* musical are mine, ninety-nine percent of the time they originated with Lucy Maud herself.”



Donald
Harron

After Harron had the first draft of the script written he met with Norman and Elaine Campbell and they began on the song lyrics. Harron states: “Norman could write songs just from knowing the title we suggested. He would then play a whole piece through with nothing but the title in mind, and from that Elaine would write yards of lyrics to end up with the line ‘Gee I’m Glad I’m No One Else But Me.’ Elaine wrote the bubbly girlie lyrics and I wrote the middle part of the song, all about the vicious strife between the Island tribes that stained the soil with blood and turned it forever red.” This first musical version premiered on the Canadian Broadcasting Corporation as a television movie in the spring of 1956.



Norman
Campbell

Mavor Moore, who was the founding artistic director of the Confederation Centre of The Arts, used a song from that *Green Gables* television movie in the inaugural variety performance for the opening of the Confederation Centre in September of 1964. In the audience for that variety performance was Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh. The musical we all know was born.



The Confederation Centre was built as Canada’s National Memorial to The Fathers of Confederation, who met in Charlottetown in September of 1864. The institution was funded by every province and the federal government. It was the first time that all the provinces agreed to give funds for an institution outside their own boundaries. I found an advertisement in a newspaper from 1964 for a special edition of *Anne of Green Gables*. The advertisement stated that this was a “Deluxe Anniversary Edition-beautifully illustrated and commemorates the Charlottetown Conference Centenary in Anne’s own province”. I was unaware that such an

edition existed, but have since found a copy. How wonderful that “Anne” and L. M. Montgomery were included in this celebration.

The *Winnipeg Free Press* of February 27, 1965, announced “*Anne of Green Gables* Being Set to Music.” The article stated: “Prince Edward Island’s best-known offspring will return this summer for the first time since she attained world fame. Mavor Moore, artistic director, and Johnny Wayne and Frank Shuster, co-directors of the Summer Festival, are taking particular pains about the casting for Anne. Several generations of girls around the world were raised on the delightful story of young Anne. She is without a doubt one of the best-known Canadians and hundreds of thousands know Prince Edward Island because of Anne. They have their own conception of the young girl and we mustn’t destroy any of their mental pictures of her,” said Mr. Moore.

How glad I was to read that Mr. Moore was sensitive to reader’s images of Anne. Don’t we each have our own mental image of Anne and doesn’t it jar the senses when another edition of the book appears with a totally un-Anne like image adorning the cover? Perhaps though, Mr. Moore was not aware at the time, that it was not just “young girls” who loved Anne.

The *Winnipeg Free Press* of August 10th, 1965, announced the world premiere of the musical. It stated that “after a lengthy search, artistic director Mavor Moore and director Alan Lund chose tiny Jamie Ray, a Texan in her late twenties, for the lead role of Anne Shirley. Barbara Hamilton was chosen for Marilla, Peter Mews for Matthew and Dean Regan for Gilbert Blythe.” The article explained: “The story of the little orphan redhead from Nova Scotia adopted by a spinster and her bachelor brother and raised at fictional Avonlea in Prince Edward Island, has been a favorite book with teen-age girls around the world for decades.”

In 1967 another newspaper article was titled “Gables Appeals to Women.” The article begins: “*Anne of Green Gables* has found its most appreciative audience, one would suppose, in the entire population of very young females and amid the vast ranks of those women who, although no longer young in years, look wistfully back, nonetheless, to the lost days when they themselves wore gym slips and worried about spots. The female population being as large as it is, *Anne of Green Gables* seems assured of sold-out houses as long as its promoters want to keep it on the boards.” It has taken many decades and the persistence of serious scholars to try to dispel the myth that Montgomery’s works are only to be enjoyed by young females. Both the book and the play have proven to have had a lasting and broad appeal, crossing cultural, gender and generational lines.

A very exciting headline appeared in July, 1967: “Anne Bows to Royalty.” The article that followed stated: “It was another triumphant night for Anne of Green Gables. With the Queen Mother Elizabeth in the audience, the cast of the musical gave a lively, heart-warming performance. The Queen Mother joined the near capacity audience....to give the show a warm reception. She smiled and applauded as the cast took five curtain calls. Jamie Ray, who plays the role of Anne, presented the Queen Mother with a copy of L. M. Montgomery’s classic children’s story on which the musical was based. The copy was autographed by all the members of the cast.” Now wouldn’t that be a fun book to add to your collection!

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The musical began a cross-Canada tour in September of 1967 and ended its tour at Expo '67 in Montreal. In August, Mavor Moore, founder and artistic director of the Summer Festival resigned his post. Alan Lund, who was director of the musical theatre productions for the three previous years, took over the reins of The Charlottetown Festival as the new artistic director.

In 1968 Gracie Finley took over the role of Anne. *The Medicine Hat News* from June of 1968 announced: "A young lady named Gracie Finley, 17, will be transformed on July 3rd from a grade 11 high school student into the star of Canada's best-known and best-loved musical Anne of Green Gables. This year artistic director, Allan Lund, set out to find a young Canadian actress to play the famous schoolgirl heroine of Green Gables. They found her living two blocks from the Confederation Theatre, after they had auditioned girls from Halifax to Vancouver" She would play the part from 1968-1974, and again in 1984 and 1985. Ms. Finley was the longest-playing Anne in the musical's history. Ms. Finley played Anne when the cast performed the musical at Expo '70 in Japan. It was a huge hit and the Japanese fans loved her. She was quoted as saying: "There was a great sense of joy doing the show, I think it came magically from Anne's spirit."



The musical made its way to London, England, in 1969. The *Winnipeg Free Press* from April of that year stated "The Canadian musical *Anne of Green Gables* has captivated London critics who feared it might be too sugary for sophisticated tastes but ended by hailing it as a refreshing change from the pervading swamp of sex." "*Anne of Green Gables* is as wholesome as Aunt Jemima Buckwheat cakes and as sweet as maple syrup, but I suspect it is going to appeal to a public well beyond mere Mary Poppins fanciers-I enjoyed it hugely," says *Financial Times* critic John Higgins.

The Daily Mail critic Peter Lewis said the musical "has the sort of innocent charm of lost childhood for which I suspect even jaded sophisticates have a secret weakness." David Nathan of *The Sun* tempted to make fun of it all, admitting "the thing works in its own weird way." Nathan also felt that Harron and the Campbells' music and lyrics "tapped a genuine innocence, though it does become relentless, if not downright oppressive, towards the end." He concludes, "the show is a refuge from busts, buttocks and hair."

The musical was also on tour at Expo '86 in Vancouver, Broadway in New York in 1972, Japan in 1991, Ottawa in 2003, and five Canadian coast-to-coast tours. The musical continued on season after season and it would take a book-length essay to cover all the reviews, the actors and actresses who comprised the roles, the magical sets, enduring music and wonderful choreography for this past half a century. Actually there is such a book, *Anne of Green Gables the Musical: 101 Things You Didn't Know*. It was written by none other than Don Harron. Published in 2008, the book gives a fascinating and thorough history of the musical by one of the important members of the creative team that brought the musical to life.



It is truly remarkable that the musical has touched so many people for half a century, but then L.M. Montgomery's book that the musical is based on has been read by millions of people of all

ages, all around the world for over 100 years. In addition, various forms of the play have appeared in Theatres and high school auditoriums around the world and thousands of performances have taken place. The Samuel French Company has looked after the stock and amateur productions and every month gets on average two-and-a-half pages of requests to produce the play at schools and regional theaters.



In 2008 David MacKenzie, the Confederation Centre's CEO, said: "Anne has meant everything to the success of this place. A perfect theatre piece, pay dirt for the Centre. It's an artistic and monetary gem. I sometimes wonder what would have happened to the place without it. It has served as a financial foundation for a host of our artistic endeavours, a launching pad for so many things."

We are all indebted to Don Harron and Norman and Elaine Campbell for bringing L. M. Montgomery's story to life and to the hundreds of other people, both cast and crew, who bring *Anne of Green Gables* to the stage season after season. I am so glad that Mr. Harron took the advice "to be true to the author," perhaps this is one reason that the musical has continued to be such a success for fifty years.

The Confederation Centre of the Arts website is the place to purchase tickets and learn news of upcoming events. The site states in regards to the celebration of 50 consecutive seasons of *Anne of Green Gables the Musical* that "various reunions, luncheons, and special programming will be announced in the months to come to honour this golden anniversary." So be sure to check the website often: www.confederationcentre.com

Anne of Green Gables the Musical: 101 Things You Didn't Know by Don Harron. 2008. White Knight Books.

[The L.M. Montgomery Literary Society will be auctioning a playbill from the 1971 New York City performance of the *Anne of Green Gables Musical* at the 2014 Montgomery conference as part of the Friends of the LMM Institute's Silent Auction fundraiser.]



The Anne of Green Gables Musical is in development to be produced on the big screen by The Film Farm:

http://www.thestar.com/entertainment/stage/2013/09/09/anne_of_green_gables_the_musical_to_become_a_film.html



Queen Mother in Government House, 1967. Queen Elizabeth and Dr. Frank Mackinnon at opening of Confederation Centre of the Arts, 1964.

photos from Royal Visits to Prince Edward Island:
<http://catherinehennessy.com/royalvisits/index.php3>

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Anne of Avonlea Presented in Minnesota

Christy Woster

Every other year we attend the L. M. Montgomery conference in Charlottetown. We also enjoy seeing the stage play *Anne of Green Gables* at the Confederation Centre each time we visit Prince Edward Island. Having to wait for two years before seeing the play again can sometimes get to be a very long time. So imagine my delight to find that an L. M. Montgomery production was going to be presented close to my home in Minnesota.

The Braham Area School presented the play *Anne of Avonlea* April 5th, 6th, and 7th of this year. Braham has a population of about 1800, the school district covers 140 square miles and has a student population of about 950. The secondary school consists of grades 7 through 12 with a total of just over 400 students. From these grades, the school put together a wonderful cast and crew of over 43 students for the spring production. The play was produced through special arrangement with The Dramatic Publishing Company of Woodstock, Illinois.

Director Tracy Fix explained the premise of the play on the school web site as follows: “The play, set in the early 1900s, opens as Anne Shirley, a young woman from the small village of Avonlea, Prince Edward Island, Canada, is composing an essay, part of the application to a college she hopes to attend. Anne’s essay is autobiographical and the audience follows the story of her life through a series of vignettes, which move quickly from one scene to another. Anne steps from narrating the play into the scenes and out again. Her family life at Green Gables Farm, with friends and acquaintances in her small rural community, and teaching her first year of school are filled with amusing, everyday events and a variety of entertaining characters. *Anne of Avonlea* is an old-fashioned story sure to be enjoyed by all ages.”



The play consisted of two acts and was very well done. Act One began with Anne’s youth, with some of her life explained by “young Anne’s” narrator, played by Lauren Kreyer. “Grown up Anne,” played by Abby Salmonson, then takes over and the play covers Anne’s participation in the Avonlea Improvement Society, her first job as a teacher at the Avonlea School, and troubles with her neighbor Mr. Harrison and his parrot. In Act Two, Anne meets Miss Lavendar of Echo Lodge, Anne and Marilla take in Davy and Dora, and she has a role in Miss Lavendar’s marriage to Paul Irving’s father.

The classroom scenes were especially fun to watch, as many of the roles were played by younger students. It was wonderful to see students from all of the grades --7 through 12 -- take part in this production.

The narration by Anne was a very effective way to explain Anne’s history and fill in any gaps in the story as the play moved along quickly. All of the characters were very faithful to their

counterparts in Montgomery's books and the costumes were excellent, setting the tone for the era.

It was altogether a delightful experience, and it was inspiring to see so many young people involved with the enthusiastic support of school staff and parents. Many of the actors' parents hosted the intermission, serving beverages and homemade bars (or "squares," as they are called on Prince Edward Island).

The play was a reminder that L. M. Montgomery's works continue to be popular all over the world and are inspiring yet another generation of readers.

Our regional Literary Society friends met in 2013 Betty Heath hosted us on February 16 and we discussed Beth Cavert's interview with "As It Happens" on CBC about book cover choices for new *Anne of Green Gables* printings and an article Betty found in *Saltscapes Magazine* about personal observations of PEI. We met at the home of Carolyn Collins on October 26 and heard her presentation on Captain Jim's Lighthouse and saw early edition of *Anne's House of Dreams*. On December 29, Christy and Emily Woster and Penny Schreck were hosts for another joyous meal together. Emily presented a paper on the Robert Peary family publications from 1891 – 1959. We learned about the "Snow Baby" and the Peary's arctic lives. Emily began her presentation reading from Montgomery's May 1, 1900 comments on North Pole exploration. In the photo below, Christy points out her 11 or 17 variety of Christmas cookies (we lost count!).



The Barraclough House
25 Mountain Street, Glen Williams, Ontario
Deborah Qualie

L.M. Montgomery, or Maud Macdonald as she was known in her places of residence in Ontario, was enamoured with 25 Mountain Street in Glen Williams, owned by Ernest and Ida Barraclough. Ernest Barraclough was the Glen Williams Woollen Mill manager and his wife Ida became one of Maud's dear friends in the parish. The Barracloughs, a "power-couple" of Union Presbyterian Church, hosted the Macdonalds for a few nights at their gracious



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home before the family moved into their new manse in Norval, situated beside Union's sister congregation, Norval Presbyterian Church.

On July 2, 1927, Maud noted in her journal, "That house has, somehow, an agreeable personality."

Perhaps it's the selection and arrangement of furnishings and personal items that tip the balance from a well-appointed home into a personable one. While we'll never know exactly what Ida and Ernest Barraclough had throughout their house, we can imagine the surroundings by combining Maud's few journal photos and ones taken today for comparison.

The 1901, 4500-square-foot, triple-brick home (denoting the use of three layers of brick in its construction) was built on the shoulder of the Victorian and Edwardian eras. It became the residence of Ernest Barraclough during the period when his family owned the Glen Williams mill, about 100 years before the current residents. The first structure was clapboard, the second apparently burned circa 1900, and the third brick house is what we see today. Across the road where another home now sits was a former orchard, and the property also had an elegant barn. At some point in time the property was divided, leaving only the acre around the house.

[photo] Two bay windows, one on the Mountain Street side of the house and one on the lawn side, denote the parlour's location. The two bay windows on the second floor are situated in the two largest bedrooms. Here, the upper portions of the generous windows, as in most of the rooms including the parlour, are cut glass and would probably flood the room with sunshine on a bright day and reflect beams beautifully.

According to owners Bonnie and Brian Collie, who have owned the home since May 2010, the house has kept many of its original features: cut-glass windows, wainscoting, painted tin ceilings (Bonnie notes that they are uniquely patterned in each of the rooms), a stained-glass window in the stairway to the second floor, and a welcoming wrap-around verandah. The Collies, who are self-proclaimed architecture and history buffs, have endeavoured to repair and rejuvenate the house, creating a modern domicile while retaining the charm of the original. Outside, there are numerous features that embellish the residence. Decorative wood and brick work, bay windows on the first and second floors, an arched stained-glass window, shutters and sturdy stone lintels provide a sense of how much care and cost was poured into this house when it was created.

Inside the large front door on Mountain Street is a tin ceiling which provided a splashy greeting area for visitors of the Barracloughs. The stained-glass window to the upper right of the door can be seen when mounting the stairs to the second floor.



On the end post is the "lamp lady," a replacement for the original which has since been removed. It was somewhat unusual for old Ontario homes to have electrical wiring in staircase posts, but extremely attractive and functional.

To the right of the staircase is the parlour, a comfortable room with bright windows facing north and west, a fireplace, glass-paned pocket doors to the den, and beautiful wood detailing. The

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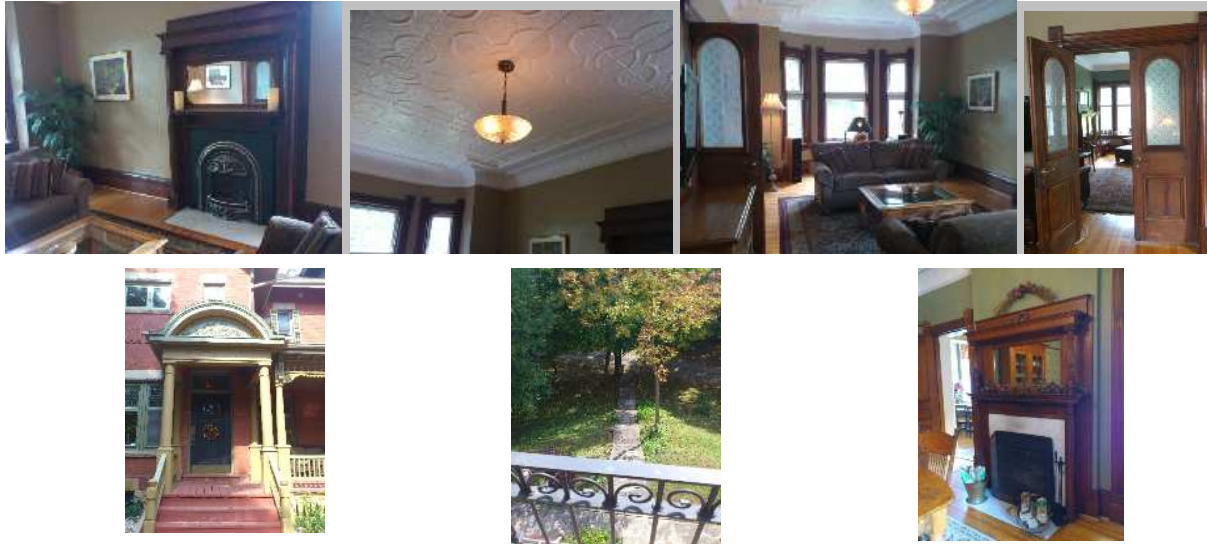
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parlour has the most ornate tin ceiling in the house. The narrow-depth fireplace enraptured Maud, and she commented in her journal on Sunday, February 28, 1926, about the “warmth and light and luxurious surroundings. I sank into the soft chesterfield before the open fireplace with a sigh of relief...” The Collies have replaced the original fire with a gas insert that they feel is reminiscent of a coal fireplace. All of the original pocket doors function and interestingly for the parlour entranceway, instead of two doors meeting in the middle there is one solid, wide door which would serve well when manoeuvring large furnishings.



In between the den and the dining room is another entranceway from the wide south-facing porch. Although the view is obscured by trees today, anyone sitting outside in a wicker chair would have had a striking view of rolling lawn and the cement steps to the village in the glen below.

The dining room retains its original wood-burning fireplace. This south-facing room also has many windows, which are well-shaded from the summer heat by the verandah. Period wallpaper was restored by the Collies, and another tin ceiling provides decorative beauty above. One door to the left of the fireplace leads to the kitchen, the other on the right leads to the verandah.

A photo shows the exterior door to the kitchen from the east side of the house. The second floor rooms above are medium-sized bedrooms (perhaps where Stuart stayed when they were moving into the Norval manse) and the maid’s room to the left.

To the Collies’ delight, when the kitchen had been opened up the contractor found another staircase that had been blocked off. This “maid’s staircase” led upstairs to a spot beside the smallest – although still well-proportioned – bedroom.



The house is heated by its radiators (and a “state-of-the-art new boiler,” says Bonnie) and its fireplaces. There are three fireplaces in total which have now been converted to gas, and one wood burning stove on the third floor. Today, the house also has ductless air conditioning.

The second floor has four bedrooms and a large bathroom. Brian says that the home was apparently the first in the area to have running water. Ceilings in the second floor rooms are also embossed tin, a feature considered unusual because tin was used mainly on the first floor of residences to make a decorative statement for visitors; plaster ceilings were common for upper floors where guests would not necessarily go. The grand crown moldings are also considered rare, he notes. An original bell is present in the downstairs hallway to summon the maid.

An upstairs bedroom may have been the one assigned to Maud and Ewan during their stay with the Barracloughs. Interestingly, all the bedrooms have closets, which also points to the wealth of the original owners. The Macdonalds would have seen a nice view from their window of the village below.



Today, the former Barraclough home sits on an acre of land-with mature trees, lush lawn, and new plantings across the property. Thanks to the vision of Brian and Bonnie Collie, 25 Mountain Street has experienced a rejuvenation that no doubt would have delighted Maud.



Thanks to the generosity of owners Brian and Bonnie Collie, who opened 25 Mountain Street to visitors through Doors Open Halton Hills on Sunday, September 29, 2013, as well as many other volunteers at various locations, history and literary enthusiasts were able to walk in LM Montgomery’s footsteps throughout the villages of Norval, Brampton and Glen Williams.

Read Deb’s tour account, floor by floor, in her blog and explore Montgomery’s village of Norval, Ontario starting at this web page:
<http://lmmontgomerynorvalyears.wordpress.com/author/quailesong/>

Coming up on PEI, January 2014: The Caledonian Club of PEI will present the 125th annual Robbie Burns Scottish Concert, on Friday, January 24, (storm date Jan. 25th), at 7 pm at the Carrefour Theatre, 5 Acadienne Drive in Charlottetown. The 150th anniversary of the Caledonian Club of Prince Edward Island will be held throughout 2014, with special events to mark its sesquicentennial of Scottish culture and Island traditions to complement the history of the Club. This year also marks the 255th anniversary of the birth of Burns (Jan. 25, 1759), known as Scotland’s favourite son, the Ploughman Poet and the Bard of Ayrshire, where many referred to him as The Bard. The club is overjoyed to welcome back Tom MacDonald who makes his home in Arisaig, N. S., with his wife, Maria, and family. MacDonald and his guitarist, Rob Wolfe, have built up a considerable following on the Island, and are always delighted to performing on this side of the water. [via Dave Hunter]

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“L.M. Montgomery and War” International Symposium
Lucy Maud Montgomery Institute
June 25-June 29, 2014
University of Prince Edward Island



“The year 2014 marks the 100th anniversary of the beginning of the First World War, a global conflict that would prove life-changing for L.M. Montgomery and millions of her contemporaries. For the eleventh biennial conference hosted by the L.M. Montgomery Institute at the University of Prince Edward Island, we present papers that consider war in relation to L.M. Montgomery’s fiction, poetry, life writing, photographs, and scrapbooks, and the range of adaptations and spinoffs in the areas of film, television, theatre, tourism, and online communities.

Montgomery’s 1921 novel *Rilla of Ingleside* is one of the only contemporary accounts of Canadian women’s experience on the homefront during the First World War, but the War is evoked and implied in direct and indirect ways in many of the novels, short stories, and poems that precede and follow it. *The Blythes Are Quoted*, Montgomery’s final published work, bridges the years between the First World War and the Second World War, complicating Montgomery’s perspectives and thoughts about war and conflict. Montgomery’s work has met with a variety of responses world-wide during times of war and rebellion, from post-WWII Japan to today’s Middle Eastern countries. Different kinds of wars and rebellions also permeate her fiction and life writing—class conflicts, family disputes, gender and language wars—sometimes humorous, sometimes tragic. This conference seeks to take stock of the complex ways in which war in all its forms has influenced Montgomery’s works and their reception, both in Canada and around the world.”

Attendance and registration information will be available in the spring at <http://www.lmmontgomery.ca/>

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The Friends of the L. M. Montgomery Institute will present their second Silent Auction at the 2014 Montgomery Symposium as a fundraiser for the Institute. Items in the auction include first-edition and vintage editions of Montgomery books (featuring books published in the war years), Prince Edward Island-related items, items inspired by some of those mentioned in Montgomery books [such as knitted quilts, photographs of Island scenes, rosebud tea-set, and a very special recipe book], and authentic souvenirs from World War I. Symposium attendees will be invited to bid on the items throughout the days of the Symposium. An on-line catalogue of auction items will be made available this spring; LMM Literary Society members are welcome to place bids even if they cannot attend the Symposium.

The Friends of the LMMI will also sponsor a “Cemetery Walk” in the Cavendish Cemetery as part of the Symposium bus tour of Montgomery sites. Board members and others will guide visitors to some of the many graves relevant to L. M. Montgomery’s life and works and explain their significance. Tickets for the “Cemetery Walk” will also be offered for sale to the public with proceeds going to the Friends’ fund for the LMM Institute.



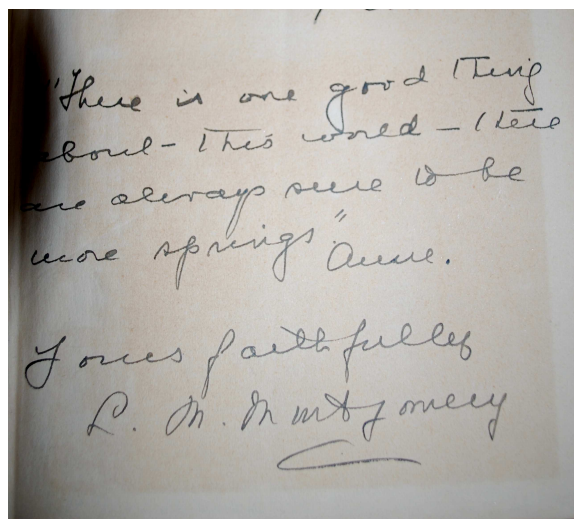
Issues of *The Shining Scroll* (1992 - present) are being indexed and posted **online** at the L.M. Montgomery Institute web site. Many many thanks to Simon Lloyd and his crew at UPEI! Catch up on the last 20 years of articles here:

<http://www.lmmontgomery.ca/islandora/solr/search/mods.hostTitle%3A%28Shining%20Scroll%29>

or search by title *Shining Scroll* <http://www.lmmontgomery.ca/citations>

Thank you for being our Kindred Spirits, and feel free to share our work with others -- your friends at *The Shining Scroll*.

A final note: We crossed paths with another signed L.M. Montgomery book recently and would like to share its inscription for our readers during these winter hours: Montgomery reminds us that “There is one good thing about this world – there are always sure to be more springs.”



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LM Montgomery, abt age 15 – provided by George Campbell
Stuart Macdonald, Mary Lawson, Macneill Homestead – provided by L.M. Montgomery Archives and Special Collections, University of Guelph
Lawson Farm (*Meacham's Atlas*, 1880) – provided by Carolyn Collins
Lawson postcard – Joanne Craig
Golden Road books – Mary Beth Cavert
Yankee Gale anchor – Shane MacClure
Macneill postal stamp – Martin Caird
Woolner photos – Anne Woolner and Mary Beth Cavert
Samplers – Sandy Wagner
Simon Lloyd in Robertson Library – Jocelyne Lloyd
LMM reading books, Barb Murphy, Anne musical and play, Emily Woster – Christy Woster
Woster LMMLS meeting – Mary Beth Cavert
Barraclough House – Deborah Quaile
Inscribed *Anne of Green Gables* – private owner
Inscribed *Anne of Avonlea* – private owner

THE SHINING SCROLL
newsletter
Lucy Maud
Literary
Society
summer
founded
by Carolyn Collins and C...

The University of Prince Edward Island in Charlottetown is home to the brand new **L. M. Montgomery Institute.**

Dr. Elizabeth Epperly, author of many scholarly books and articles on LMM and her work, is founder and director. The Institute is the realization of years of dreams and hard work to recognize LMM's contributions to the literary world and to provide a place for scholars to study and increase their knowledge and understanding of Montgomery's life and works.

On April 26, 1993, a program and reception were held to inaugurate the Institute. **Father W. F. P. Bolger**, Island historian and LMM expert, presided (members of the 1992 Tour will remember Father Bolger from the LMM Memorial Service and his special presentation for our group at the LMM Birthplace). The **L. M. Montgomery Literary Society** sent a bouquet of Island flowers in honor of the occasion. In attendance were Montgomery family members and scholars from Canada, the U.S. and Europe as well as dignitaries from the government of Canada and Prince Edward Island. Epperly wrote that, "The launching could not have been better - unless all LMM fans could have been there."

The Institute's first symposium is scheduled tentatively for **June 23-26 of 1994.** Dr. Epperly has invited Carolyn and Christina to take part, and, of course, they have already begun their plans for the event!

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