



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

© 2022

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The drawing of Maud holding cat is by Lillian Xie for the AnneManuscript.ca is a project of Confederation Centre of the Arts, the University of Prince Edward Island's Robertson Library, and L.M. Montgomery Institute with funding from Digital Museums Canada.

CENTENNIAL AND BIRTHDAY CELEBRATIONS

In almost every issue we celebrate the centennial of an L.M. Montgomery book, but this year we celebrate a personal centennial and birthdays of two of our treasured friends!

The work that Dr. Elizabeth Waterston and Dr. Mary Rubio have together produced on Montgomery provides the lasting foundation for L.M. Montgomery Studies.

L.M. Montgomery Legacy Award citation

Readers of L.M. Montgomery showered Elizabeth and Mary with letters and cards for their birthdays this year, expressing appreciation, love, and gratitude. Elizabeth celebrated her [100th year](#) in April and wrote, "I just can't tell you much joy you brought me by launching that deluge of notes for my birthday! So many were testaments to the power of Montgomery still – so many anecdotes about the way people still read her journals as well as the novels."

Mary received her cards during a sudden transition to a new living arrangement in October. Her daughter, Jen, wrote that the cards "came at a perfect time...we opened them one by one and I read them aloud and put them on her windowsill...it was incredibly touching—I found my voice kept catching when I read all the wonderful tribute and loving words to mum. She was delighted and touched by all of them."



Just for fun, you may wish to set aside an hour or two to read through some of their legacy highlights.



Watch an entertaining video of Mary talking about her research and her helpers (very fun)

https://youtu.be/wmRPTy1tv_1



Read an enlightening personal Interview with Mary!

<https://lmmontgomery.ca/content/featured-scholar-mary-rubio-interview-bernadeta-milewski-0>

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- 📖 See Mary's publications here <https://lmonline.org/authors-r/#mary-henley-rubio>
- 📖 See Elizabeth's publications: <https://elizabethwaterston.com/publications.html>
- 🏆 and awards, where you can also find her fiction novels! <https://www.elizabethwaterston.com/awards.html>

[Photos by MB Cavert and Yoshiko Akamatsu]

RE-VISION



The 15th Biennial L.M. Montgomery Conference was held June 22-26, 2022 on the topic of L.M. Montgomery and Re-vision. The Co-Chairs this year were [Dr. Alan MacEachern](#) and [Dr. Lesley Clement](#). The theme produced an abundance of energizing presentations to re-imagine, re-think, and re-view Montgomery's life, writings, translations, adaptations, and scholarship. The complete program can be read at this [LINK](#), and the presenters are listed [HERE](#).

The L.M. Montgomery Institute gives out three awards at the Biennial Conferences (starting in 2018).

The L.M. Montgomery Legacy Award recognizes outstanding lifetime contributions in building Montgomery scholarship and/or public engagement. The first recipients of this award were [Dr. Mary Rubio](#), [Dr. Elizabeth Waterston](#), and [John and Jennie Macneill](#) in 2018. The 2020 conference was held virtually so the Award was officially presented to [Mary Beth Cavert and Carolyn Strom Collins](#) this year. They were joined by the 2022 Legacy recipients, The [Lucy Maud Montgomery Society of Ontario](#), represented by Melanie Whitfield and Kathy Wasylenky.



The Rev. Dr. Francis W. P. Bolger Award is presented for outstanding contributions to our appreciation of Montgomery and place in Prince Edward Island, through scholarship, education, preservation, and creative works. The 2018 Award was presented to The Lucy Maud Montgomery Birthplace Trust and the 2020 Award went to The Anne of Green Gables Museum and the Campbell Family. The 2022 Award was presented to the L.M. Montgomery Readathon Group (Facebook) and its curators, Andrea McKenzie and Benjamin Lefebvre. Philip Smith, LMMI Chair, said:

The last two years and more have been times, for some, of separation, loss, fear, and loneliness. The L.M. Montgomery Readathon has invited people into the Montgomery community, invited connections with her Prince Edward Island, from the early days of the pandemic. It has provided a route for Montgomery to serve during the pandemic as a refuge, an inspiration, a means to community.



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Elizabeth R. Epperly Award for Outstanding Early Career Paper

The 2018 Award was presented to Bonnie Tulloch and Brenton Dickieson received his Outstanding Paper Award for 2020 this summer. The 2022 Award was given to Sameera Chawla for her submission "Wonderful Resonance, Resonant Wonder: Marvelling and Remembering in *The Story Girl* and *The Golden Road*."



L.M. MONTGOMERY INSTITUTE PROJECTS

<https://lmmontgomery.ca>



Anne of Green Gables Manuscript Exhibit – Dr. Emily Woster

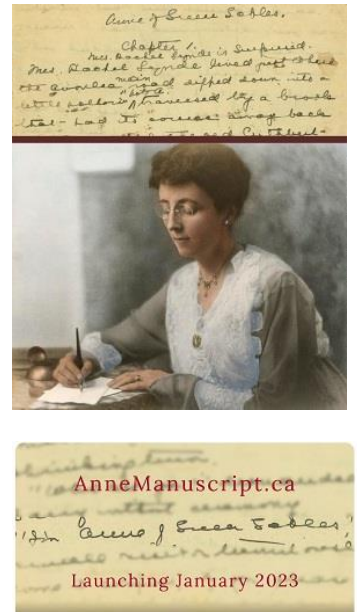
The much-anticipated exhibit, "The Anne of Green Gables Manuscript: L.M. Montgomery and the Creation of Anne," will go **live online on Thursday, January 19th, 1 pm Atlantic**. The project, years in the making, has brought together an incredible team: Staff from the Confederation Centre of the Arts and Robertson Library painstakingly scanned every page. A variety of experts and readers provided articles, context, and rarely seen media and archival material (including other members of our own Literary Society of Minnesota!). Our web developer built helpful tools that will allow visitors to explore every detail of the manuscript. And project consultant Betsy Epperly and I spent hours with Montgomery's text, transcribing and annotating (in text, image, audio, and video) all the interesting tidbits that can be found there. Visitors from anywhere in the world will be able to explore the digitized manuscript and supporting articles at annemanuscript.ca. A launch event will be held that day at the Confederation Centre of the Arts, details forthcoming.

[Video Preview](#)

Listen to Emily reading from *Anne* and see images of the manuscript:

<https://youtube.com/watch?v=K4zgtu3rDzQ&feature=shares>

[See also a print edition of *Anne of Green Gables: The Original Manuscript*, ed. by Carolyn Strom Collins, [Nimbus](#), 2019.]



L.M. Montgomery Bookshelf Project launched – UPEI Communications

Dr. Emily Woster, past Montgomery visiting scholar and co-chair of the LMMI's 2018 conference, "L.M. Montgomery and Reading," is curating and annotating the selection of books that will populate the digital bookshelf, which can be accessed at <https://kindredspaces.ca/bookshelf>. The project will highlight books that bear Montgomery's handwriting or other indications of her use or ownership, such as her signature or a personal note to someone she gifted with a book. Robertson Library and the LMMI currently own about 10 such books, donated by the Heirs of L.M. Montgomery, Dr. Donna J. Campbell, and Mary Beth Cavert, also a well-

The L.M. Montgomery Bookshelf

A digital and physical collection of Montgomery's most interesting reads.

- See scans of books Montgomery owned, gifted, or read.
- Learn about the literary world in which she lived and wrote.
- Explore the wide variety of genres Montgomery enjoyed.

New additions in June and November each year!

kindredspaces.ca/bookshelf

L. M. Montgomery Institute
University of Prince Edward Island

UNIVERSITY OF
ROBERTSON
ISLAND Library

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known Montgomery scholar. An example is *Fires of Driftwood*, by Isabel Ecclestone Mackay, which Montgomery inscribed to her cousin Beatrice A. “Bertie” McIntyre. The Bookshelf Project is funded by a generous donation from Dr. Donna J. Campbell as part of the ongoing [KindredSpaces](#) collection, the project will take a digital and a physical form of a bookshelf.

* The next **L.M. MONTGOMERY INSTITUTE VISITING SCHOLAR** is [Caroline E. Jones](#).

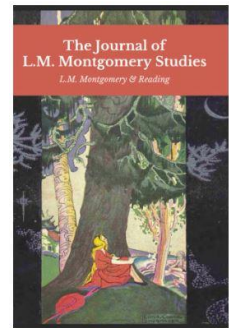


Caroline Jones and
Melanie Fishbane at Lake Pepin

JOURNAL OF L.M. MONTGOMERY STUDIES – Mary Beth Cavert

The JLMMS launched its inaugural print edition this summer. A beautiful copy of *L.M. Montgomery and Reading* is available for the cost of printing and shipping only at <https://tinyurl.com/lmmreading>.

♥ There is an abundance of reading and reflection about L.M. Montgomery in the JLMMS Collections. We encourage our readers to explore the contributions of scholars, fans, and artists: [Home Page and Recent Articles](#), [L.M. Montgomery and Reading Collection](#), [L.M. Montgomery and Vision Forum](#), [L.M. Montgomery and Vision](#), [L.M. Montgomery and Mental Health Collection](#), [Vistas Collection](#).



INTRODUCTION TO “THE CATS OF THE TANSY PATCH”

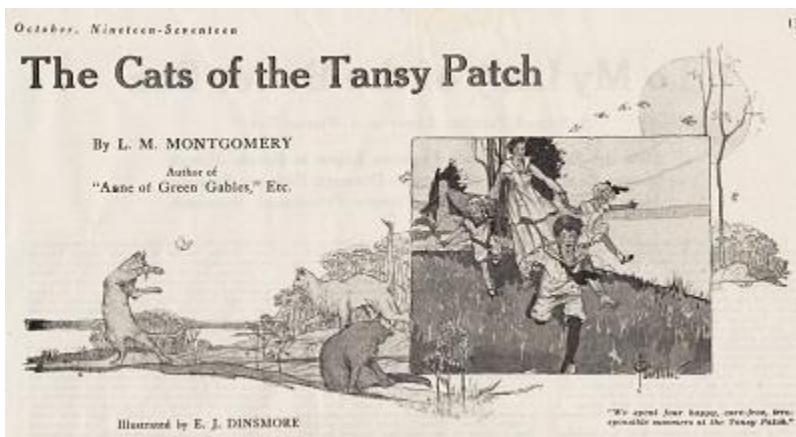
Carolyn Strom Collins

“The Cats of the Tansy Patch” is one of L. M. Montgomery’s “long-lost” stories, listed in Rea Wilmhurst’s 1986 Bibliography as one of her “Unverified Ledger Titles.” Montgomery had listed the story in her ledger but had provided no further information. Bernadeta Milewski found the story recently on eBay and discovered it had been published in *Canadian Home Journal* in October 1917. She purchased the story and kindly shared it with us to publish in *The Shining Scroll*. This is the first time in 105 years we have seen this Montgomery story!

The story is a sort of prequel to Montgomery’s story “Our Neighbors at the Tansy Patch,” published in *Canadian Home Journal* in August 1918. It was also one of the “Unverified Ledger Titles” and was found in time to be published in *After Many Years: Twenty-one “Long-Lost” Stories by L. M. Montgomery* (Nimbus, 2017).

Some of the same characters in this story appear in “Our Neighbors at the Tansy Patch” – namely the Bruce family and their housekeeper Salome Silversides. But there are quite a few new characters that appear in “Our Neighbors” that are not in “The Cats.” Enjoy!

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THE CATS OF THE TANSY PATCH

by L.M. Montgomery

"The Tansy Patch is really the most beautiful place in the world, mummy," Una used to say.

It was hardly that; in fact, I suspect that few people would have seen much beauty in it, judging it from externals alone and not having the eyes of love to discern the charm it possessed for us. When I first saw it, on the June day when we moved our goods and chattels out to it for the summer, I thought it a very lonely, bare, neglected little place; and Salome Silversides, our old family servant and nurse and despot, openly turned up her nose at it.

"Laws, Mrs. Bruce, you won't never be able to live here a whole summer," she said. "I know that roof leaks by the look of it, and there isn't a neighbor inside of a mile. If the master must amuse himself painting he could find many a better place, I'm thinking."

Salome could never be brought to look upon Dick's profession as anything but an amusement. It was in vain to point out to her that he sold all his pictures and that we lived and paid her wages on the proceeds. Salome refused to be convinced and resented any sacrifice which must be made for "the master's" fad. Our annual summer exile to the Tansy Patch long remained a grievance with her.

The place had no name before our arrival; but around three sides of the house tansy grew in a hard, flaunting, aromatic luxuriance; so by common consent our "summer cottage" was christened the Tansy Patch.

The little gray, clapboarded house topped a small, grassy hill rising steeply and abruptly from the main road. A straggling rail fence, almost smothered in season by rank growths of golden rod, bounded our domain, and a sagging, ill-used little gate gave ingress from the road.

Stones were let into the side of the hill for steps, and up these we climbed to our front door.

Behind the house was an exceedingly tumble-down little barn, and in the corner of the tansy patch was an old outhouse which Dick had fitted up for his studio. In front of the house, where the tansy had not encroached, billowy waves of caraway swayed and foamed in the moonshine of summer eves like seas of silver. Poppies were the only other flowers that grew at the Tansy Patch, and they held up their red cups, filled with enchantment, around the verandah and all over the hill. Below the hill, to the left of the house, was a small, shallow pond with grassy, treeless margins, gold-rimmed with buttercups.

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We had few near neighbors, but there were two well within Salome's doleful limit of a mile. One family, indeed, lived but a few rods away, though their establishment was completely hidden from view of the Tansy Patch by a thick spruce wood. Of this family much might be said – too much, indeed; they deserve an article to themselves, so must not be allowed to intrude into this, sacred to the memories of our Patch pussies.

The Porters lived half a mile away, on the other side. With Mr. Porter and his wife we never had an extensive acquaintance, but Dave Porter was an honorary member of our family circle from the second day of our arrival at the Patch. He would have come over the first day if his mother had allowed him; as it was, he was there when we got up the next morning, and the children instantly adopted him. He was an urchin of eleven, with a cheery, impudent, freckled face, big, jolly, green eyes, and tow-colored hair. He wore as few clothes as decency demanded, and never had anything but the pretence of a hat. But town fashions held no sway at the Tansy Patch and Dave had many other claims to consideration.

He "knew everything," so Leslie and Una and Paddy declared. He certainly knew a great deal of the immemorial lore of wood and field; he knew where the strawberries grew on the uplands and where the nuts were thickest back in the beechwoods; he knew all the trouting pools up the brook, and he knew where the earliest violets might be found down by the ponds. He knew the haunts of all the wildflowers from spring to autumn. He could mimic the calls of any bird or beast; he knew all the secrets of the bugs and beetles and had a sort of freemasonry with birds and bees. He could tell fortunes from daisies and suck honey from red clover petals. The children had never had such a fascinating playmate.



We spent four happy, care-free, irresponsible summers at the Tansy Patch. Even Salome came to love it, though she never loved our cats; and much of the pleasure of our Tansy Patch life came from our beloved pussies. We all loved cats, except Salome, who detested them and poured out on them the vials of her sarcasm. Leslie used to make her furious by saying:

"Why, your name sounds just like a cat's, Salome. I'm going to call the next gray kitten we have Silversides."

"If you dare to I'll drown it," threatened Salome. "It's disgraceful giving cats names anyhow, as if they were Christian beasts. I tell you they belong to the Old Nick. You can tell that by their eyes. Silversides, indeed! Let me catch you at it."

We took our three kittens with us when we went to the Patch that first summer. At least, we still called them kittens, but they were giving themselves all the airs of cats, except that they had not yet been able to surrender the delight of chasing their tails. They were all – so we fondly believed – fine Tommies. We did not care greatly for tabbies. As Una remarked piteously, "it was so painful to be always drowning kittens." Buttercup was Leslie's. As may be inferred from his name, he was a brilliant yellow, and he had peculiarly sleek, glossy fur and satiny golden ears.

Smoke, whom Paddy claimed, was a light, fluffy Maltese, and Jack Frost, Una's treasured darling, was as white as snow with a saucy black tip to his tail. Salome disliked Jack Frost especially, though she could not give any good reason therefor.

"Take my word for it, ma'am," she said ominously. "That cat will come to no good."

"But why do you think so, Salome?" I would entreat.

"I don't think – I know," was all the answer Salome would vouchsafe.

With the rest of us Jack was a favorite; he was so very clean, and never allowed a spot or stain to be seen on his beautiful white raiment. He had endearing ways of snuggling and purring, which the more independent Buttercup and Smoke disdained. So he got more than his share of petting, though Leslie and Paddy were jealously proud of their own kittens.

"Smoke's tail is too short," Una said once.

"I guess God knew what length to make a kitten's tail," was Paddy's crushing retort.

We would sit on the crazy verandah in the long, smoky, delicious summer evenings, while the cats frisked about us, and while moths sailed over the tansy plantation, and the golden twilight faded into dusk and purple over the green slopes beyond, and the fireflies lighted their goblin lamps by the pond.

The twilight – appropriately called the cat's twilight – is the only time when a cat reveals himself. At all other times he is inscrutable, but in the time of dusk and dew we can catch a glimpse of the tantalizing secret of his personality.

"I do love the twilight," said Una once. "We always have such fun in the twilight.

The cats are all so queer and creepy and delightful then."

They would chase each other wildly over the hill and through the caraway; they would tear round and round the house like possessed creatures; they would spring up on us with sudden pounces, and spring as suddenly away. Their eyes gleamed like jewels, their tails swayed like plumes. They were palpitating with nervous, stealthy life. Salome had an especial horror of them then, and, never shared in our twilight séances. She sat grimly in her kitchen, knitting, while we partook of the mystery and enchantment of the borderland until the clouds of the golden west had faded into gray and a great round yellow moon rose over the hills to be reflected in the pond. Then Salome would appear gauntly in the doorway and demand sarcastically,

"Do you mean to stay out there all night with them cats, ma'am? I do not dispute your right and the master's to do it if you choose, but I humbly offer the opinion that the children would be better in bed by nine o'clock."

In August a tragedy befell our peaceful circle. Jack Frost had a kitten!

It would be vain to try to picture Salome's triumph. Had she not always warned us not to trust Jack Frost? Had she not always insisted that that cat would turn out to be a delusion and a snare? Well, we would see for ourselves now!

We kept the kitten, which was a very pretty one, with fur of dark orange, crossed by darker stripes; Una called it Goldie, and the name seemed appropriate enough to the little frolicsome creature which, during its kittenhood, gave no indication of the sinister nature it really possessed. Salome warned us, of course, that no good could be expected from any offspring of that diabolical Jack Frost; but Salome's Cassandra-like croakings were unheeded.

We had been so accustomed to regarding Jack Frost as a member of the male sex that we could not get out of the habit. So we continued to use the masculine pronouns, although the result was very ludicrous. Jack's airs and cares of motherhood were supremely ridiculous to us, because we could never realize that "he" was a mother. Visitors used to be quite electrified when Una referred casually to "Jack and his kitten," or told Goldie sternly "go to your mother and get him to wash your fur."

"It isn't decent, ma'am," poor Salome would say bitterly.

She herself compromised by always referring to Jack as "it" or "the white beast."

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When the cool nights of late September came we had to forsake the verandah; but we kindled our hearth fire in the big living room and sat around it with jest and laughter. The doors were left open, one leading out into the tansy patch, and the other to the verandah. The cats came and went at pleasure; now they sat gravely in our circle, drowsy, blinking, domestic; now they slunk off into the mystery of the chill night outside, where there was good hunting of field mice in the tansy patch. Only Goldie always stayed with us, curled up in a tiny ball in Una's lap.

"What are you going to do with them cats when we go back to town, ma'am?" demanded Salome, when the time of our autumnal fittings drew nigh. "You know we can't have four cats in that small place."

It was quite a problem. Even three kittens had been a crowd in our little abode.

Three large cats and a kitten in it were unthinkable. Yet we shrank from asking the children to give up their pets. But fate solved our puzzle.

One day we borrowed Mr. Porter's double-seated buggy and gray nag, and all of us, save Salome, drove to the big summer hotel on the shore, two miles away, to call on some friends. When we returned we saw Jack Frost sitting in snowy majesty on the top of the old rail fence. Just before we came to our gate we had to cross a narrow plank bridge built over a small gully which in spring was full of water but was not now quite dry. As we approached it Jack Frost bounded down from the fence and slipped under the bridge. The next moment we went over it. Our gray steed was going at a lively rate and we whirled across the loose planks with a noise like thunder.

Jack Frost flew out from under that bridge as if he had been shot from a catapult.

One bound carried him over the fence. Then he went tearing over the field in great, terrified leaps, with his ears laid back. In vain Una called. Before we reached our own gate Jack had disappeared in a spruce grove beyond the field.

That was the last we ever saw of Jack Frost. We expected that he would soon return, somewhat chastened in spirit by his fright; but days went by and his own prescriptive sunny nook in the tansy plantation knew him no more. We searched the country side, and Dave Porter inquired everywhere, but no trace of our lost pet could we discover. Una grieved bitterly, but Salome did not try to conceal her satisfaction.

"Dead, ma'am? No, that beast is not dead. But you will never see it again. It has gone to its own place."

Una comforted herself with Goldie; but, as Salome used to say though she would have scorned to apply the proverb to a cat – one trouble always leaves the door ajar for another. One sad afternoon we discovered poor Buttercup drowned in the rain-water hogshead. How it came to pass we never knew. There was loud lamentation in our household. Even Salome, whose favorite Leslie was, and who was, therefore, touched by his grief, condescended to say that Buttercup had not been such a bad cat, and it was a pity he had to go and get drowned.

"And in the rain-water, too. We can never use it again, and you'll just have to put up with hard water while we're here."

"Don't good pussy-cats go to heaven, mummy?" Una queried wistfully. She had evidently not much hope of finding Jack Frost there, despite her affection for him; but Buttercup had always been such a model of good behaviour that it was hard for her to believe that he would not find his reward.

The children buried poor Buttercup in a corner of the tansy. Dave Porter assured us that he had made "a real cute little corpse." There remained only Smoke and the orphaned or deserted Goldie, and these we took back to town with us, when the shortening days and cooling nights warned us that our sojourn at the Tansy Patch must end for that year. Dave

solemnly promised Una that he would keep an eye open for Jack Frost and look after him if he should return. But he was never called upon to fulfil this promise. Jack's fate remains to this day one of the unsolved mysteries of The Patch.

"I guess both Jack and Buttercup are dead, but Buttercup is the deadest," was Paddy's conclusion.

THE END.

MONTGOMERY PLACES

Tour Links

[Green Gables Heritage Place](#)

[A Virtual Montgomery's Prince Edward Island](#) by Carolyn Strom Collins and Bernadeta Milewski

[Virtual Tour of L.M. Montgomery's Ontario](#) by Carolyn Strom Collins and Bernadeta Milewski

PEI – Carolyn Strom Collins

Hurricane Fiona hit the Maritimes hard in late September. On Prince Edward Island, bridges were washed out, many old trees were blown down, and sand dunes were washed away. Sandstone formations such as "Teacup Rock" in the Darnley area and the "Hole in the Wall" formation at Mackenzie's Brook in Cavendish were destroyed. The Rustico area was heavily flooded. Electric power was out for days in many places and for over two weeks in others.

As far as we know, most L. M. Montgomery-related sites were spared much damage. In Cavendish, Parks Canada reported trees down but Green Gables house was not damaged; the Macneill Homestead also had some trees blown down -- one came down on the back of the roof of the restored kitchen but damage was relatively minor. The LMM Birthplace, Bideford Parsonage and Museum, the Lower Bedeque School, and the Anne of Green Gables Museum at "Silver Bush" were not severely damaged. A large outbuilding at "Ingleside" in Park Corner was destroyed but the house itself stood firm.

Bedeque School, PEI – Carolyn Strom Collins

After being moved from Lower Bedeque to Central Bedeque in the summer of 2021, the Lower Bedeque School in which L. M. Montgomery taught for six months in 1897 to 1898 was officially opened in July 2022. For more information on the program and photographs of the event, see the Bedeque Area Historical Society newsletter at

<https://museumspei.ca/wp-content/uploads/2022/10/BAHS-Newsletter-No.-25-2022-Sept-Part-1.pdf>

Historic Leaskdale (Lucy Maud Montgomery Society of Ontario) – Mary Beth Cavert, Emily Woster

The LMMSO is using funds from the "Enhance the Manse" project to plant an apple tree by the front porch and add shutters to the Manse, the first home of the author and her husband, Ewan Macdonald. Some of their many activities included staging *Anne of Avonlea* at the Historic Leaskdale Church and a musical of *Rainbow Valley* as well as teas and tours. A highlight (very high and very lit,) was receiving the L.M. Montgomery Legacy Award at the LMMI conference.

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Congratulations!!

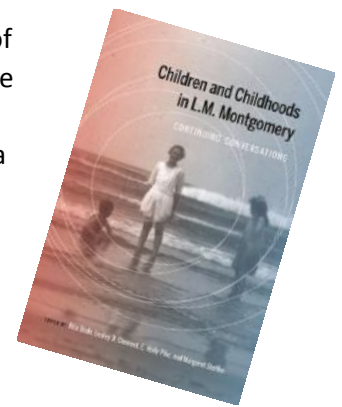
Working with the [Uxbridge Honour Our Veterans Program](#), the LMMSO sponsored three banners for the [three servicemen](#) to whom Montgomery dedicated *Rainbow Valley*, Goldwin Lapp, Robert Brooks, and Morley Shier. They were placed in Leaskdale this fall.

From Emily:

I had the distinct pleasure of serving as moderator for the launch of the new collection, *Children and Childhood in L.M.*

Montgomery: Continuing Conversations (McGill-Queen's University Press), edited by Rita Bode, Lesley D. Clement, E.

Holly Pike, and Margaret Steffler. The event was celebrated on October 29 at the Historic Leaskdale Church and hosted by the inimitable volunteers of the L.M. Montgomery Society of Ontario. The book collection features 12 chapters and four creative "afterwords" that explore child characters and conceptions of the child across Montgomery's works. The launch event featured short readings from many of the chapters and remarks by the editors, followed by a lovely reception at the church. The event was also part of Blue Heron Books "[Book Drunkard Festival](#)," which takes its name from one of Montgomery's oft-quoted thoughts about reading.



Norval – Mary Beth Cavert

There are two Facebook accounts which have current information and activities about the work on the Manse Museum and Montgomery Gardens in Norval, Ontario (many beautiful photographs!): [LM Montgomery Heritage Society](#), [Future L.M. Montgomery Museum & Literary Centre](#). Learn more at their web site, [Lucy Maud Montgomery, Norval](#). They also support the work of theatre director [Marion Abbott](#), creator of The Spirit of Maud Theatre Company and [Maud the Musical](#).

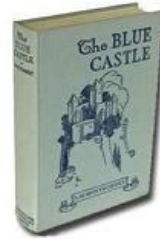


Subscribe to their excellent newsletter at info@lmmontgomerynorval.com: "The Friends of the Lucy Maud Montgomery Museum & Literary Centre are pleased to present the first issue of *The L.M. Montgomery Norval Times* on her birthday! The newsletter is dedicated to commemorating Lucy Maud Montgomery and her past, present, and future connections to the community of Norval. The newsletter will be released on a quarterly basis: November 30th, February 28th, May 31st, and August 31st. At the core of our newsletter is our commitment to highlighting Norval heritage, Montgomery's place and presence within it, and our organization's current initiatives. It is also equally important for us to acknowledge new developments in scholarship on Montgomery's works and the efforts of her descendants to nurture her cultural legacies through strategic community partnerships and support. In this way, we hope to share with our readers all the ways that Montgomery continues to shape our initiatives and our understanding of Norval, and more broadly, Canadian heritage."

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Bala Ontario

From Linda Hutton - Bala's Museum with Memories of Lucy Maud Montgomery celebrated the centennial of Ewan and Maud (Montgomery) Macdonald's vacation in 1922. "Celebrating 100 years since LMM visited Bala and conceived the idea for a new adult book set in the North Woods of Muskoka - *The Blue Castle*. My dear friend Donna Hillyard has played Lucy Maud Montgomery for 27 of our museum anniversaries honouring Maud's arrival in Bala on July 24th, 1922. In 1992 when the museum opened both Donna and I were much younger with no white hair. As a young woman Donna had an uncanny resemblance to Maud. Now she looks like a lovely mature Maud! Our celebration last Sat. Sept. 24th was two months late due to sickness in Jack, me, and Donna. But what a fabulous day it was!"



"Bala is a dear spot."

L.M. Montgomery's diary

*100 Years Ago...
in 1922*

WHAT TO BELIEVE ABOUT L.M. MONTGOMERY

Mary Beth Cavert © 2022

Presented to the 2022 L. M. Montgomery International Symposium
"L.M. Montgomery and Re-Vision"

The Anne Shirley Revision

If you search for "what inspired L.M. Montgomery to write *Anne of Green Gables*?" you find a long list of newspaper articles, encyclopedia entries, blogs, and reviews about the author's "Inspiration." The sentence for the starting point of Montgomery's famous book that you will see very often is:

Lucy Maud Montgomery found inspiration for *Anne of Green Gables* in an article clipped from old newspaper about a couple who sent for an orphan boy but were sent a girl by mistake.

In 2017 I was contacted by a friend, a renowned Montgomery expert, to help find this famous newspaper clipping because a popular institution had asked her for information about it -- they wanted to display it or a copy of it. My friend wrote, "WAS there a clipping I had myself missed all these years?"

This was an interesting question. I did not know of any newspaper clipping about a couple! Had I missed this too? Thus began a search for the iconic "clipping" and its provenance.

In an online search these results popped up:

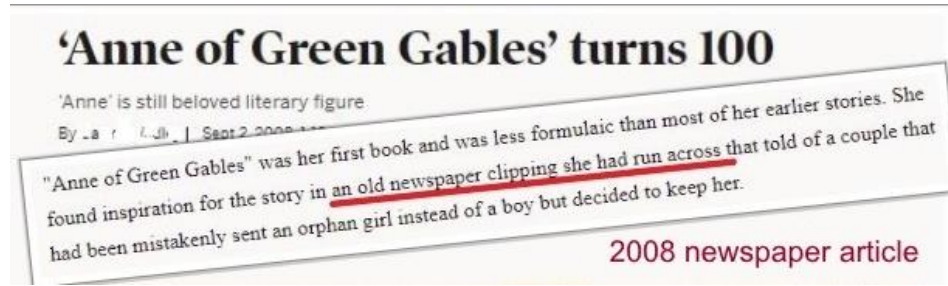
An academic paper, published in 2001, contained this sentence "...Montgomery recorded reading in 1895 a newspaper clipping about a couple who requested a child to work on their farm." Attached to it was a proper footnote.

3. L. M. Montgomery, *The Selected Journals of L. M. Montgomery*, ed. Mary Rubio and Elizabeth Waterston (Toronto: Oxford University Press, 1985), 1:330.

The footnote cited a quote from LMM's journals which did not support the rephrasing of it – a misreading of Montgomery's own words [on p. 14] perpetuated the idea of a newspaper clipping.

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A 2008 internet article said that Montgomery “found inspiration in an old newspaper clipping.”



A 2013 internet entry in *The Canadian Encyclopedia* stated that Anne was inspired by a newspaper story about an English [!] couple.

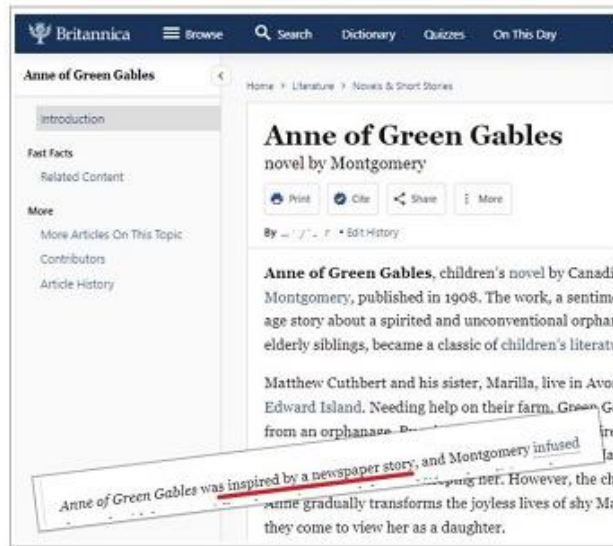


A 2016 blog repeated the clipping information.



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A 2018 internet article is published in the *Encyclopedia Britannica*.



And finally, this detail, that LMM “read the newspaper article as a child” [!] was claimed in 2021 by [so-called] literary experts on a TV show, *Pawn Stars*.



In spite of what the “experts” say on *Pawn Stars*, the “inspired by a newspaper” idea is a mistake! There is no clipping, no English couple, no child reading a newspaper. How does the “newspaper” revision persist so strongly that even the *Canadian Encyclopedia* repeats it?

One early record of this misperception can be traced to a magazine article published in the May 1928 issue of *The Chatelaine*. The author of the feature, Maude Pettit Hill, wrote, “There was a certain newspaper clipping that Miss Montgomery had brought home with her from Halifax...The girl and the clipping went together like that.”

There was no clipping in Halifax; the writer misinterpreted something she heard in a speech, apparently. Montgomery did work in Halifax [Nova Scotia] for a time but well after her



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“inspiration” for *Anne* was recorded. However, “the girl and the clipping went together” was accepted as fact; quotes from this article were undoubtedly lifted and used in stories after 1928. And the detail has been borrowed by writers ever since, showing how small errors continue to circulate.

To find L.M. Montgomery’s “inspiration” we need look no further than her own journals, autobiography, and in the work of Montgomery scholars. The author herself tells her story in early interviews published anew in *The L.M. Montgomery Reader: A Life in Print*, edited by Dr. Benjamin Lefebvre.

1908 Nov 21	I looked through an old dog-eared, much abused note book	came across the following note	written years ago in in my teens
1908 Dec 21	I looked through an old dog-eared, much abused note book	came across the following note	written in my teens
1909 Oct	I looked through an old note book	found a faded entry	written many years before.
1915 April	I looked though my notebook of ideas	found an old faded entry	
	<i>L.M. Montgomery Reader: A Life in Print</i> p, 33,35,38,146	ed. Benjamin Lefebvre	

Montgomery repeated her inspiration in 1917 in "The Story of My Career," printed in *Everywoman's World*, June-November (and later as *The Alpine Path*):

I had always kept a notebook in which I jotted down, as they occurred to me, ideas for plots, incidents, characters, and descriptions. In the spring of 1904 I was looking over this notebook in search of some idea for a short serial I wanted to write for a certain Sunday School paper. I found a faded entry, written many years before: "Elderly couple apply to orphan asylum for a boy. By mistake a girl is sent them."



Montgomery confirmed in her journals, 27 January 1911, that the “inspiration” came from the arrival of a girl, instead of a boy, to the home of her neighbors and cousins, Pierce Macneill, and his wife Rachael Woolner Macneill in 1892 -- Maud was in her teens, 18 years old, and living in Cavendish during the years between her return from Prince Albert and teaching (see [The Shining Scroll 2017](#), p.26).

Maud was emphatic that Anne was a creation of her own imagination. Whether the prompt for the beginning plot point came from a newspaper clipping (it didn't) or the arrival of an adopted neighbor (it did) is probably not important, but it is a reminder, for me, to search as many dependable sources as possible and find which statements are most accurate, and even if they come from Montgomery herself, I still have to check.

The Green Gables Revision

Another unintended error, and re-vision, that persisted for many years was even shared by Montgomery. Across the road from Pierce Macneill was another farm (now called Green Gables) owned by the MacNeill/Webb family, which also appeared to house an orphan. Montgomery wrote (to G.B. MacMillan, 27 December 1936), “David and Margaret adopted an orphan niece, Myrtle Macneill who became an intimate friend of mine.” This could have been her short-hand way of introducing her Cavendish friend to her Scottish pen-pal but the description was inaccurate and repeated for years.

On 15 December 1951, an article in *Maclean's Magazine* “Lucy of Green Gables,” echoed this misperception:

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When a small niece arrived to stay with David and Margaret MacNeill, Lucy Maud—virtually an orphan herself—had wondered whether the child was an orphan. She had also wondered what the outcome would be if the MacNeills had wanted a boy orphan to help work the farm and had received a girl by mistake.

Maud Montgomery did not “wonder” this, of course. Myrtle Macneill (MacNeill) Webb was not an orphan nor was she adopted. When I first toured the Green Gables house in Cavendish years ago, it was not unusual to hear a guide describe Myrtle [Webb] in this way. However, Myrtle MacNeill was born in New Brunswick – her parents were both from Prince Edward Island and lived in Prince County. Her mother was an unmarried school teacher and her father a married farmer. Her mother, Ada Mary MacNeill, moved to New Brunswick where her baby was born (Myrtle’s birth father moved his family to Nova Scotia and became a minister). Ada and Myrtle lived in New Brunswick until Myrtle was nearly thirteen years old and they returned to Ada’s grandparents’ farm on PEI, to live with her aunt and uncle and help them.

[In 2012 I uncovered Myrtle’s family tree and wrote up her story and sent it to her descendants; they did not know this new information because the details they had always been told were vague and mixed up, as family stories can be sometimes! They were putting together their family history at that time and they added my report and information into it. Some excerpts have been published in [The Shining Scroll 2019](#)].

Myrtle was raised by her mother and when Ada married Myrtle stayed with her great-aunt and uncle. She married a few years after her mother’s wedding and eventually she and her husband, Ernest Webb, bought the MacNeill farm and raised their own family there. Myrtle lived at “Green Gables” for almost 50 years. Both she and her children inhabited and deeply loved the same woodlands and lanes around the farm that Montgomery made famous in her books: Lover’s Lane, the brook, the Haunted Wood, and the old log bridge. Myrtle’s mother, Ada MacNeill Simpson, was known for her magnificent flower gardens and Myrtle and Ernest cared for and reinvigorated the old farm with beautiful and abundant gardens and orchards too -- long before the old haunts were swept away by Park development.

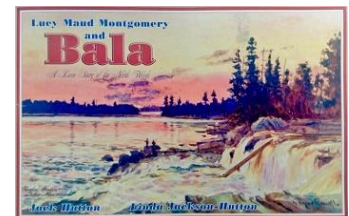
A comprehensive back-story about the Webbs will be published this year by Alan MacEachern called *The Webbs of Green Gables* and I recommend it! I read the draft this summer and since I am writing about mistakes, I want to correct one of my own! In *The Shining Scroll 2019*, I wrote that Myrtle MacNeill and Ernest Webb were married by Maud’s future husband, a Presbyterian minister, Rev. Ewan Macdonald. Of course, if I had thought more about it, I might have noticed this inconsistent detail. Myrtle was a life-long Baptist and they were married by Rev. James G.A. Belyea. Thank you, Alan!

The Bala Vacation Revision

My final entry about L.M. Montgomery and Revision is one that is not about mistakes or errors but about the author’s sense of story-telling in her private papers. It is about one of Maud’s dream worlds, not the predictive dreams she described during World War I or the dream books included in *The Story Girl*, but a purposefully created dream reality, a counter-life or a counterfactual life.

“It is possible to create our own world and live in it happily. If it were not I do not think I could exist at all.” (Letter to G.B. MacMillan, 3 December 1905)

I dream still...dream back into the past and live life as I might have lived it – had Fate been kinder.” (*Journals*, 16 January 1921)



Montgomery created moments of a counter-life as an emotional haven, especially during the time I am going to describe here, a few years after her dear friend, Frederica Campbell, passed away. She created internal landscapes and companionship and a different timeline for a life she was denied otherwise.

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On 24 July 1922 Maud's family took a trip to Bala, Ontario and moved into Roselawn Inn by the Bala Falls on the Muskosh [Moon] River. A week after their arrival the Macdonalds took a boat trip over Lakes Muskoka and Rosseau. During this boat trip, Montgomery sat by herself, enjoying the islands and indulged in the creation of a dream world. This is what she wrote about it (paraphrased from *Journals*, 31 July 1922:

I built a summer cottage and furnished it *de luxe*. I set up a boat-house and a motor launch. I peopled it with guests – Frede, Aunt Annie, Stella, Bertie and Mr. MacMillan (to whom I engaged Bertie!) We swam and sailed and fished and read and built camp fires under the pines...and dined at sunset al fresco, sat out on moonlit porches (well screened from mosquitos) – and always we talked – the soul-satisfying talk of kindred spirits,... we went out to dinners and dances (for in my dream Ewan was not a minister!)...we slept in the porches at night and in the open.

She conjured up a storm and the men and boys and Frede and Bertie went to the mainland in the boat...Annie and Stella and Maud waited for their return through the wild night while a hurricane shrieked...finally they came back, drenched and cold, but safe.

“And we joyfully pulled them in and...sat down to a hot supper before the blazing fire in our big timbered living room...And we talked – and drank of laughter—and were happy and triumphant.”

And then she says that she woke from it when they reached Rosseau. “Bertie and Stella were in different lands – Frede slept dreamlessly in her grave by a far-off ocean...Yet not two minutes before she had been laughing at me across our supper table in the firelight and I had heard the very cadence of her voice as she described...how she had been the first to see the lantern light I had hung on the pine tree...”

Frede and Maud are the heroes here with the keen eye and the guiding light. The centerpiece of this dream was talk – the “soul-satisfying talk of congenial souls.” This was a restorative and crucial element to any daydream for Maud Montgomery, for it was the thing she craved the most.

These congenial souls were her husband and sons and her kindred spirits, who were also Ewan's friends.



Aunt Annie Campbell was the older sister of Montgomery's mother, she was a very treasured relative. Maud stayed with Annie's family often and Annie hosted Maud and Ewan's wedding. Annie's daughter, Stella, was five years younger than Maud while her sister, Frede, was nine years younger. Stella, more than Frede, shared the happy childhood times with Maud as one of the “three merry Campbell cousins” at their Park Corner farm (the three cousins were Stella and her

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older brother and sister, George and Clara). But it was the young Frede who became Maud’s dearest adult friend and confidante until Frede died three years before this daydream.

Cousin Stella was married, and lived in Los Angeles, California. Stella and Maud were practically sisters and over the years, they lived in the same home for months at a time. For Maud, Stella could be a very entertaining companion and also an abrasive nuisance. Despite their long history, Stella was rarely taken into her cousin’s confidence, unlike her two sisters, Clara and Frederica. However, the cousins were unfailingly loyal to each other and Maud associated Stella with the "bonds of olden days" -- bonds that might fray but never break completely. Stella had a one and half year old son who was named after Ewan, but he was not in this dream.

Beatrice McIntyre, called Bertie, was a first cousin on her father’s side of the family. Besides Frede, she was one of the few in whom Maud found complete companionship. Unfortunately, Bertie, a 43 year-old unmarried teacher, lived far away in Vancouver, B.C. At the time of the Muskoka daydream, they had not seen each other for six years. But two years later, Bertie accompanied the Macdonalds on a vacation to the Mammoth Caves and a memorable stop at Niagara Falls.

George Boyd MacMillan, her pen pal in Scotland since 1903, was a devoted and valued friend. They both shared the ability to escape into a world of imagination, to create their own “peculiar kingdom” as Montgomery called it. They met one time, on the Macdonald’s honeymoon in Scotland. George and Ewan were friends too.

About six weeks after the vacation she wrote a new version of her Muskoka Dream in a letter to George but made some changes. She had to make George a main character.

She began: “One evening I sat all alone for two hours on the verandah of our boarding house” and she sent him a picture of it; if we look closely, it looks like the afternoon and we can see a man talking to her (she is probably much annoyed with him).



In the original Journal entry, another day she spent on a veranda was two days earlier, at the cabin of long-time acquaintance, John Mustard. Everyone except John and Maud went fishing and he tried to keep her company, but she wanted to be alone. In the letter to MacMillan she compressed the days and the dream setting became the veranda, not the boat ride.

Next, we lose Stella in the group -- she disappears, I think, because Maud has never introduced Stella to George, so it’s a clean edit, no nefarious intent. In the revision, she divided the group by gender and the adventurous Frede and Bertie are removed from the boat and left on land in the cottage while the men and boys go out in the boat. I would guess that with Stella left out of this version it would just be Maud and Annie at the cottage fixing the meal, so she inserts gender division to even the numbers and add more cooks and

company. In the revision Ewan and George and Frede become the heroes because it’s George’s letter so he gets a bigger role. Maud yields her own participation to let Ewan pair with Frede, who is his long-time friend -- he spots Frede’s lantern and gives a “hail out of the darkness.” Frede is the courageous rescuer in both versions, either spotting the light

(July 29 she sits on John Mustard’s veranda, he is boring, everyone else is fishing)
JOURNAL
 July 31, 1922
 Dreams on a **boat**, sits alone, boys with Ewan
 People: Ewan, sons, Annie, Frede, Bertie, George, **Stella**
 Boat: Ewan, sons, George, **Frede, Bertie**
 In the cottage: Maud, **Stella**, Annie
 Heroes: **Frede** sees light, **Maud** hangs the lantern
 George and Bertie: **Engaged**
 (Woke from dream when they reached Lake Rosseau)

LETTER revision
 September 14, 1922
 Dreams on a **veranda**, Ewan/boys on a boat trip (ankle hurt)
 People: Ewan, sons, Annie, Frede, Bertie, George
 Boat: Ewan, sons, George
 In the cottage: Maud, Annie, **Bertie, Frede**
 Heroes: **Ewan** and **George** see light, **Frede** holds lantern
 George and Bertie: **Flirting**

Mary Beth Cavert, L.M. Montgomery Institute, 2022, L.M. Montgomery and Revision

or holding the light. Lastly, Maud revised George and Bertie's engagement, she dialed it back to flirting, so that she didn't run the risk of embarrassing George, we can suppose.

This is a brief overview and comparison which I leave to your own interpretations but I love both versions, Maud is at her happiest, and out of that happiness and spirit came her 1926 novel *The Blue Castle*.

I've tried to show some small examples of revising: how facts about or by Montgomery may be altered with re-telling, and how she experienced a counter-life and relished each version of it.

Lastly, an after-thought about the Muskoka Dream: When Montgomery changed the rescue of the boat in the shrieking storm for MacMillan she wrote, "Frede struggled down to the pier and held out a lantern. You and Ewan saw it and found your way to land."

The hero in this counter-life is Frede, who could always help Maud feel optimistic and more grounded in any crisis. Frede holds fast to the light and it draws a lost Ewan home to his family, a not-so-veiled wish. Could Frede have helped Ewan and Maud through his life-long despair? Did Maud believe she might have?

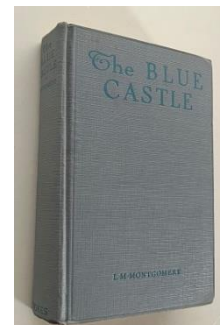
How that might have played out in her real life, if Frede had lived to support Maud and Ewan in their illnesses and trials, we cannot know. But without that life, Montgomery had to inhabit other existences and this time she drew strength and inspiration from the beautiful Muskoka environment with its lakes, pines, waterfalls, and islands, to claim her space on a veranda and create comfort in it, in spite of Fate, where she and her loved ones could "joyfully shut our door on the storm" and be happy and triumphant.



THE BLUE CASTLE: HOW TO IDENTIFY EARLY AND LATER PRINTINGS

Mary Beth Cavert © 2022

From time to time I receive questions about dating editions of *The Blue Castle* which was published at the same time by Montgomery's Canadian publisher, McClelland and Stewart [M&S], and her American one, Frederick A. Stokes [Stokes]. Both publishers have slight differences from each other. Montgomery finished the manuscript on 8 February 1925, the revisions on 10 March and began typing. She received her first copy on 5 August 1926 and expressed disappointment in her journal: "My *Blue Castle* came today. It has a make-up different from all my other books. Not so pretty. A plain cover."



Unlike her other books by McClelland, which featured a colorful cover and frontispiece artwork by M. L. Kirk, *The Blue Castle* did not. Her reaction must have been shared with her publisher because editions printed by 1928 included a castle drawing on the cover with the initials, "G.H." (but no frontispieces).

Both publishers issued the first editions in the plain cover, gray boards with blue lettering and a blind-stamp edge, that is, an indentation along the cover borders. Later printings of M&S editions do not have the stamped edge.

I have thirteen *Blue Castles*, nine by M&S and four by Stokes, some early and some later printings, and some with helpful inscription dates. Some identifiers have helped me make an estimate of when each book was printed, because only the very first through fourth Stokes impressions (1926-27) have impression dates. All later printings keep the first edition copyright date of 1926 without listing the impression, so other clues must be found to see how much later a book was printed. I am hoping to see some editions from other collectors for comparisons too. This is what I have found so far.

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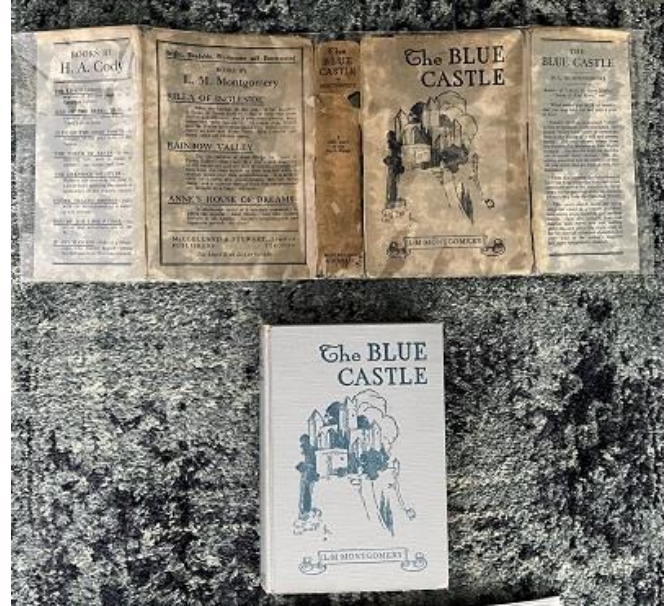
McClelland and Stewart

1926. The EARLIEST IMPRESSIONS by this publisher have a plain gray cover, with blue lettering, a stamped edge, the name McClelland Stewart on the lower spine, and trimmed (even) pages. The 2nd impression of this edition states an August 1926 printing and December 1926 printing on the copyright page. The copyright text is: "Copyright, Canada, 1926, By McClelland & Stewart, Limited, Toronto" [note commas]. The most telling hint for a true first impression of an M&S *Blue Castle* is the printing information on the bottom of the copyright page: "Produced in Canada." The printer is not listed until the last page, printed on the first back fly-leaf on p. 311: "Warwick Bros. & Rutter, Limited, Printers and Bookbinders."



1928. By 1928 it appears that M&S added the castle drawing to the cover of the book, and the cover has no blind-stamp; the name McClelland Stewart is on the lower spine. The copyright statement has fewer commas: "Copyright, Canada 1926 By McClelland & Stewart Limited." The printer information is below the copyright and is different from the first impressions: "Printed and Bound in Canada The Hunter-Rose Co. Limited, Toronto." A presumed 1928 copy (with an inscribed date) has a dustjacket with the same castle drawing on it. The paper is fragile and stiff (like construction paper), gray-blue with lighter mottling.

(Dust jacket content: front flap - no price, description of this book; back flap - Books by HA Cody; spine - A Love Story of the North Woods; back - Books by L.M. Montgomery. Rilla, Rainbow Valley, House of Dreams).



1930. The next books in my collection are placed within 1930 to 1935. One change is that on the spine the publisher is named as McClelland Stewart Limited. The other is a different printer text: "The Hunter-Rose Co. Limited Toronto." The color of the boards begins to vary from the original gray-blue (steel-blue), including boards with a gray-green-blue color (near hex color [#364741](#)); dark lettering can be found.

1940. I have two books from the 1940 period. The copyright page text remains the same, but the printer below is: "The Hunter-Rose Co. Limited Printers and Bookbinders Toronto, Canada." On the spine of this bright blue book is printed: "A Love Story of the North Woods." This book is inscribed with the date 1942.



Another later printing has a crisp bright yellow dustjacket with an inscription of 1943. It is identical to the 1942 book except it is a very deep blue color, dark blue lettering, and also has McClelland and Stewart Limited and A Love Story of

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the North Woods on the spine. I love this copy because it is signed "Green Gables, Cavendish July 1943" and filled with signatures of people from Cavendish and their golfing friends (George and Hazel McCoubrey).

(Yellow dust jacket content: front flap - no price, description of this book; back flap - Popular Canadian Books. Storm King Banner to The King's Arrow (all books by HA Cody, Ralph Connor, Stephen Leacock); spine - A Love Story of the North Woods; back - Books by L.M. Montgomery. Anne of Ingleside to Rainbow Valley.)

The yellow dustjacket is found on editions from the 1930s and can be dated by finding the most recent L.M. Montgomery title on the back list.

Frederick A. Stokes

The four Stokes editions that I have are all the same. They each have a plain gray cover with blue lettering, a stamped edge, the name Stokes on the spine, no castle drawing, and the pages are untrimmed. The copyright page has this text: "Copyright, 1926, by Frederick A. Stokes Company, All rights reserved." At the bottom of the copyright page is the printer information: "Printed in the United States of America." One is inscribed with the date December 1926 and another June 1927. My fourth copy includes impression dates and a dustjacket. The only information I have found about Stokes printings is from a 4th impression:

My fourth edition Stokes lists these printing dates

Second printing, September 29, 1926 (M&S date: First Printing, August, 1926)

Third printing, November 11, 1926 (M&S date: Second Printing, December 1926)

Fourth printing, January 14, 1927

This 1927 Stokes edition is unique in one important way, it is the only copy I've seen with the dedication page to Ephraim Weber. In this edition the dedication faces the copyright (followed by the half title page). In the other editions the copyright page has a half-title facing page. It also has a dustjacket, the only one I've seen for a Stokes book. It has fragile stiff paper that is bright blue with gilt gold mottling and a castle drawing by GH.

(Dustjacket content: front flap - 2.00 price, description of this book; back flap - It Happened in Peking; spine - A Love Story of the North Woods, back - Stokes Latest Fiction: Beau Sabruer to Travelling Men.)

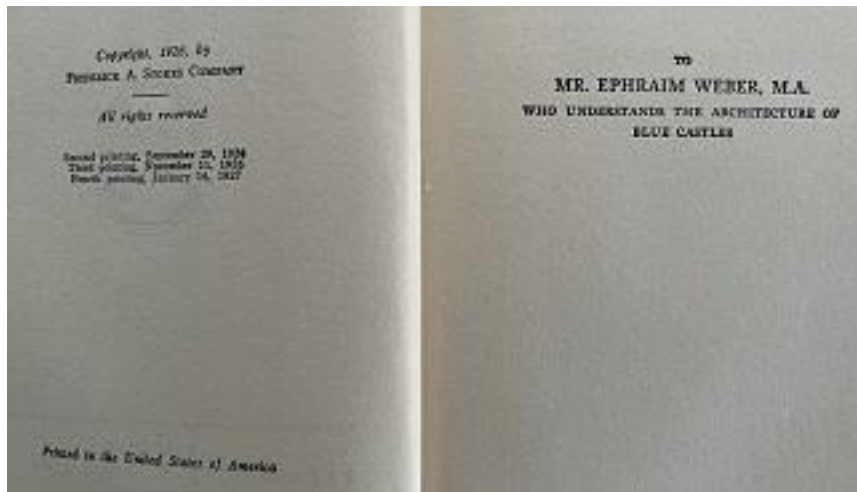


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It is not apparent if Stokes continued to publish *The Blue Castle* for as many years as McClelland and Stewart did. I would be interested to see a Stokes edition with a castle on the cover if there is one, and any other editions with a dedication or evidence of later printings.

Dedication to Weber

Montgomery did notice that the publishers had omitted a dedication to her pen-pal, Ephraim Weber. She had already dedicated the two previous (*Emily*) books to other long-time correspondents, George B. Macmillan and Arthur J. Lockhart, so it would have been an embarrassment to leave out Weber. She wrote to him in July 1926 to announce that the book would be out in August and she would send him a copy, which she did, in October. This may have prompted an addition of a dedication in later printings (I have not examined a



September or November 1926 Stokes edition to see if this is the case). Because neither the Stokes nor McClelland and Stewart editions included the dedication in time, she mailed a British reprint copy from Hodder and Stoughton (1926) to him. He eventually lost the book so it is not in any known collection. None of my M&S editions have a dedication page in them and I do not have later Stokes editions to see if the dedication was added to copies printed later than 1927.

The A. (Albert) L. Burt reprint of *The Blue Castle* was issued in a white dustjacket with the castle drawing. The boards of the first issued Burt edition were blue with gold lettering and a gold-stamp border around the cover. It included the Weber dedication and was printed with the Stokes plates – it has the same copyright page with the 1926 date, but it was probably issued in 1928. Reprint books in the 1930s, like Grosset and Dunlap, include the dedication.

I assume that *The Blue Castle* was issued with a dustjacket by both publishers. Reprint editions from A.L. Burt, 1928, and Cornstalk Company, 1929, have the same drawing but other publishers created new cover art after the first editions were published. Dustjackets were usually thrown away, Montgomery did not like them at all, and the ones on my books were made of extremely fragile paper. Note that all the illustrations for her books by McClelland were done by M.L. Kirk up to 1925 and Edna Cooke Shoemaker in 1929 and 1933. The absence of engaging cover art and a frontispiece gives me the impression that the publishers were between artists and had no one ready to design *The Blue Castle*, or they did not know how to market it, or perhaps they failed to envision much success for it; if so, they would have been quite wrong!



[Ed. note: Carolyn Strom Collins is preparing a book for publication about the original manuscript of *The Blue Castle*. It is due out in 2024. Look for announcements in our social media at that time.]

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REVISIONING “ANNE” ON FILM: COMPARING *ANNE OF GREEN GABLES*, THE NOVEL, WITH THE 1919 AND 1934 MOVIE VERSIONS

Carolyn Strom Collins © 2022

Presented to the 2022 L. M. Montgomery International Symposium

In a poignant scene in *Anne of Green Gables: The Musical*, Matthew sings to Anne – “Anne of Green Gables, never change!” As much as we might like, this sentiment does not seem to apply to film versions of the novel. “Re-visioning” happens! From the earliest film versions, which we will explore here, to more contemporary ones, screenwriters and directors seem to think they can improve on L. M. Montgomery’s novel.

Two film versions of *Anne of Green Gables* were produced in Montgomery’s lifetime. The first (a silent) was produced in 1919; the second (a “talkie), fifteen years later, in 1934. This presentation will compare some of the differences between the two film versions and the novel.

Even though the 1919 film has been lost, existing records such as the “Synopsis of Continuity,” used in plotting it, and magazine reports of it, along with still scenes of the film, magazine and glass-slide advertising, and other visuals illustrate some of the differences between the film and the novel as well as interpretations of actual scenes from the novel as they were re-imagined for the film. It should be noted that not only was the 1919 movie based on Montgomery’s *Anne of Green Gables* but also, to a lesser degree, *Anne of Avonlea*, *Anne of the Island*, and *Chronicles of Avonlea*.

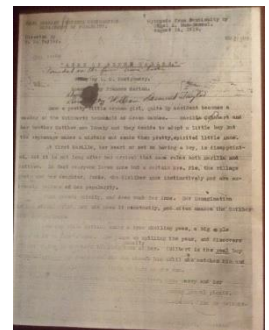
Both films highlight the romance between Anne and Gilbert and fashion new plot lines to push that idea further than the novel does. Neither film includes some of the memorable scenes from the novel, such as Anne’s dying her hair green by mistake or the liniment cake episode. In one of the films, Matthew dies; in the other, he is ill but still alive when the movie ends. But both films include other scenes from the novel which I will point out later.

There are stills from both films along with other materials that help reveal the differences between L. M. Montgomery’s novel(s) and the two earliest film versions. [Note: Although I included many of the visuals in the slide presentation, I have only included a few for this article for space considerations.] In this paper, I will concentrate on some of the differences.

The earliest “Anne” film, a black-and-white silent movie, was filmed in Dedham, Massachusetts, in August 1919. It was released that November.

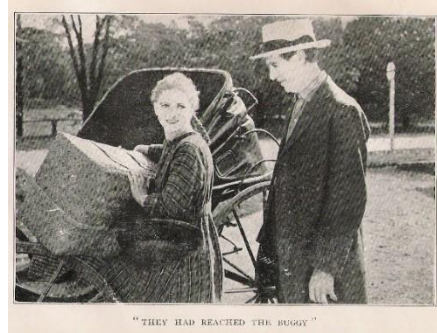
“I could have shrieked with rage...” was L. M. Montgomery’s reaction to the first of two film versions of *Anne of Green Gables*. She wrote in her journal that she had gone to see the film in Toronto and “that if I hadn’t already known it was from my book, I would never have recognized it.” (22 February 1920)

There was no script for this silent film since there was no dialogue but the “Synopsis of Continuity” used to describe the scenes to be filmed for the 1919 movie is invaluable to the process of comparing the film to the novel. I found this Synopsis some years ago in the Library of Congress in Washington, D. C.



In addition, an account of the film, written by Arabella Boone, was published in the January 1920 issue of *Photoplay* magazine. It indicates that there were changes from the "Synopsis of Continuity" during the filming. There are also reviews of the film, some of which are in Montgomery's scrapbooks, now in the Guelph University Archives.

In the first scene, Matthew brings Anne to Green Gables. (Although there are photos in the Page edition of Matthew meeting Anne at the station, this is not mentioned in the Synopsis of Continuity; however, their approaching Green Gables in a buggy is mentioned. Some of the photos used in the Page edition may have been produced especially for it.) Note that instead of a carpetbag, Anne is carrying a large straw basket. This contained her pet chicken, shown in the photo! This plot device is not carried through in any other scenes.



Marilla discovers Matthew has not brought the boy they expected. Unlike the book in which Marilla takes a while deciding about whether to keep Anne, Marilla decides right then that Anne can stay at Green Gables.

This scene also includes "Mrs. Elmira Pie" -- a substitute for Mrs. Rachel Lynde - - and her daughter "Josie." Mrs. Pie criticizes Anne about her looks, as Rachel Lynde did in Chapter 9 in the book, and Anne makes rude comments back to her. Marilla then leads Anne up to the attic bedroom that, incidentally, overlooks a river (not orchards, as in the novel). Anne prepares for bed and her new life at Green Gables.



In the next scene, Anne is sitting under an apple tree, shelling peas. An apple falls on her head and she looks up to see Gilbert Blythe in the branches. She chases him, tackles him, and begins beating him up; Marilla and the kindly Rev. Figtree come upon them. The Rev. invites them to the church picnic the next day. Marilla sends Anne to her room as punishment for fighting with Gilbert. (This scene substitutes for the scene in the novel in which Gilbert calls Anne "Carrots" and she cracks her slate over his head.) Meanwhile, Marilla reports the loss of her topaz (not amethyst!) brooch and blames Anne.



The day before, Anne had dressed up as "Geraldine Cordelia Fitzgerald" in a piano scarf, peacock feathers, and Marilla's brooch, as shown in the advertising poster for the movie. Now the brooch is missing and Marilla accuses Anne of losing it, insists on a confession which Anne provides. Marilla then locks Anne in her room and forbids her going to the picnic, as in the book. However, in another departure from the novel, Anne climbs out of her window and heads for the picnic.

On the way, she picks up what she thinks is a cat but turns out to be a skunk. (This was one of the reasons Montgomery "could have shrieked with rage" over parts of the film; another reason was the presence of an American flag in another scene.)



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Everyone at the picnic runs away from her, leaving her to eat the picnic treats alone.

She returns home, Marilla sends her to the barn loft as punishment. Marilla later finds the brooch and apologizes.

The next scene has Anne and her friends acting out the “Elaine” scene from Tennyson’s *Idylls of the King*, as in the book (not “The Lady of Shalott,” as in many adaptations, and on the river, not the Lake of Shining Waters).



But the story changes a bit more from the novel: Gilbert and some of his friends are watching; Gilbert, wanting to impress Anne, pays Anthony Pie to insult Anne so Gilbert can beat him up.

The girls continue with the play, Anne lies down on the raft, surrounded by flowers the girls have stolen from Mrs. Pie’s garden, and floats down the river. The raft begins to sink. Gilbert jumps in to rescue her. He swims back to the riverbank with her and gives her a kiss. She is indignant but softens and keeps her head on his shoulder. Later Gilbert goes to town to buy a ring for her.

A year or two pass and now Anne is talking about going to college; Gilbert is studying medicine with the village doctor. Suddenly, Matthew dies and Anne stays at home with Marilla whose eye problems are getting worse. Anne secures the post as the village schoolteacher, despite the Pies’ opposition.

The doctor advises that Marilla needs an eye operation. Anne decides to sell her cow in order to pay for it but sells the Pies’ cow by mistake [inspired by the scene in Ch. 2 of *Anne of Avonlea* in which Anne sells Mr. Harrison’s cow by mistake]. There is no eye operation in the novel, just the doctor’s instructions for taking care of her eyes.

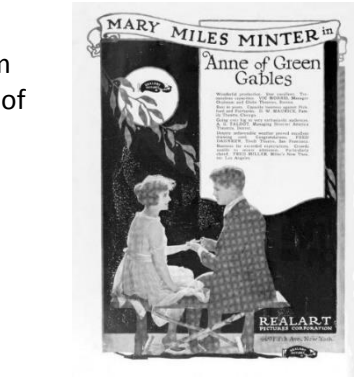


The ever-jealous Josie Pie tells her brother Anthony to be mean to Anne. Anne finds him torturing her kitten and beats him with a stick. He later claims Anne broke his arm. The villagers gather to protest and Anne has to hold them back with a shotgun, as seen in this advertisement for the film.

The Rev. Figtree then tells the crowd that Anthony broke his own arm when he fell from his hay wagon. Says the *Photoplay* article: "So Marilla's eyes were saved and a new life of friendly neighborliness was opened up to Anne in the village." Later, Gilbert comes to Green Gables with the offer of a new job nearby and proposes to Anne in a bower of honeysuckle vines. She accepts and the movie ends.

The 1934 film is much more accessible. Copies of it still exist and can be viewed occasionally on a cable channel, on DVD, or online.

The first few scenes are close to the novel -- Matthew meets Anne at the station and is surprised she is not a boy; they drive to Green Gables with Anne chattering about the apple trees reminding her of a bride, her lifelong sorrow (having red hair), whether Matthew thinks it better to be dazzlingly clever, divinely beautiful, or angelically good. They arrive at the house (much more elaborate than the simple farmhouse in the novel). Marilla is surprised and cranky about Anne's not being a boy. Anne says she is 14 (in the book she is 11).



Anne asks to be called "Cordelia," says her prayers. (Marilla cracks a smile at Anne's efforts but continues her gruff persona.)

The next day, Marilla takes Anne to see Mrs. Spencer and Mrs. Blewett, as in the novel, with similar results.

The characters of Mrs. Barry and Rachel Lynde from the novel are combined into the role of Mrs. "Rachel" Barry. The film follows the novel pretty closely in the scene where Rachel twits Anne about her looks and red hair with Anne's irate response. Marilla takes Anne over to Mrs. Barry's house the next day for her apology and Anne meets Diana, a blonde, by the way, and they become friends.



Anne introduces herself to the schoolteacher (with much more information than in the novel, recounting her early years, her parents, etc., as told in *Anne of the Island*). She is directed to sit with Diana. Gilbert sits across the aisle and begins to try to attract Anne's attention but she ignores him. Finally, he whispers "Carrots! Carrots!" and she breaks (not cracks as in the novel) her slate over his head. Anne isn't quite as determined not to speak to Gilbert in this movie; she snubs him on occasion.



One day, Anne decides to act out “The Lady of Shalott” (not the “Elaine” scene in Tennyson’s *Idylls of the King* as in the novel), again on the swift-moving river (not the Lake of Shining Waters). She has to jump from the sinking boat onto a tree branch.

Gilbert happens to be on the riverbank and sees Anne’s plight; he runs to the tree and pulls Anne up. He holds Anne briefly and Anne offers a kiss as a reward. Gilbert says he wants her to be his girl and their secret romance begins. Secret because Gilbert’s father ran away with Matthew’s girl years before and Marilla has held a grudge ever since. She does not approve of Gilbert in any way.



Mrs. Barry happens to be walking in the woods and sees Anne kiss Gilbert. She goes to Marilla to report it and Marilla is furious, not only at the kissing itself but that Anne was actually kissing Gilbert. She insists Anne not see Gilbert again. Anne complies and she and Gilbert go off to separate schools. One day, Diana visits Anne and tells her Matthew is ill. Anne quickly goes to Green Gables.

A specialist who, coincidentally, is mentoring Gilbert, comes to see Matthew. Marilla is impressed by Gilbert’s manner and his association with Dr. Terry and changes her mind about him. She sends for him to come back to see Anne. And there the movie ends.



Comparing the two films to the novel, I should note that both films include Anne’s not being a boy the Cuthberts expected; Anne’s apology to “Mrs. Rachel”; the loss of Marilla’s brooch; Anne’s enacting the “Elaine” scene and being rescued by Gilbert, albeit in more dramatic ways than in the novel; and Matthew’s heart ailment.

But in neither film do many of the familiar scenes from the novel take place: for instance, Anne’s serving Diana red currant wine instead of raspberry cordial; Anne’s saving Minnie May from dying of croup; Anne’s flavouring the cake with liniment; Anne’s dying her hair green by mistake; the entrance exams and waiting for the “pass list;” Anne’s school rivalry with Gilbert; and so on. However, the heart of the novel is still apparent in both these films -- Anne’s imagination, her maturing into a determined but empathetic young woman, and most of all, her romance with Gilbert. And both end with the implication that “God’s in his heaven, All’s right with the world.”

Sources:

Boone, Arabella. “Anne of Green Gables” (*Photoplay Magazine*, January 1920)

Montgomery, L. M. *Anne of Green Gables* (Boston: L. C. Page and Co., 1908)

Rubio, Mary Henley and Elizabeth H. Waterston. *The Selected Journals of L. M. Montgomery: 1910-1921*. Volume II. (Toronto: Oxford University Press, 1987.)

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Photos from the 1919 and 1934 films are from the author’s private collection.

FREDERICA CAMPBELL AND N. C. McFARLANE

Mary Beth Cavert © 2022

with Rosemary Osterhus

[My last article about Nathaniel Cameron McFarlane, the husband of L.M. Montgomery's best friend, Frederica Campbell McFarlane, was written in 2014, using records located in the early 2000s. Since then I have located more files that shed a light on some of the questions I had about his military service. In addition, emails this year from Rosemary Osterhus with inquiries about Cameron McFarlane's life after his wife's death, sparked another search for records and a collaboration with her to fill in the rest of his story. However, as always, this is the story with details that are available now, with corrections for earlier versions.]

Lucy Maud Montgomery lived with a sharp grief for twenty-three years. Her life shifted in an irreversible way when her "soulmate," Frederica/Frede (Fred with an "e") Campbell McFarlane, died in January 1919 from influenza in the 1918-19 pandemic. Frede's wartime marriage was treated with skepticism in Montgomery's record of it in her journals.

Frede's husband was Nathaniel Cameron "Cam" McFarlane (LMM always spelled it MacFarlane). He was employed at Macdonald College, part of McGill University and he had known Frede since 1913 when both were hired as new staff members at the college. Frede graduated with honors from Macdonald College in 1912, and moved to Red Deer, Alberta, to teach at a Ladies College. She returned after eight months in August 1913. She stayed in Leaskdale with Maud for a month before she began work at Macdonald College as a Demonstrator and Superintendent to Homemaker's Clubs of Quebec (also called Women's Institutes); Cameron was appointed an Assistant in Chemistry at Macdonald.

As Superintendent Frede organized new clubs throughout the province, advised the groups, lectured on good practices, demonstrated house care and food preparation, and organized a circulating library. The purpose of the clubs was to ease "farm women's burden and isolation." Frede told members that "True homemakers [are] developing the real spirit of the best character builders of our land. No nation is better than its homes...the real foundation of our national welfare." Women of the Province were "free to consult Miss Campbell on all matters pertaining to home, community and club life." Frede's influence was appreciated immensely and [Women's Institutes](#) were acknowledged as vital to farm life.

Cameron followed his father as a military volunteer. Samuel H. McFarlane [ancestry.com photo], had been enrolled in a local volunteer battalion, the 71st York Regiment; Cameron was also enrolled in the 71st and the 28th New Brunswick Dragoons, created in 1911. At Macdonald he was in the Canadian Officers' Training Corps (COTC). In 1915 Cameron's 64 page chemistry paper on "Detection of Adulteration in Maple Syrup" for an undergraduate project was published. He



Frederica Campbell pictured third from the left was an Instructor in the School of Household Science. Photo: Macdonald Archives



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probably wrote it the previous year because he enlisted in the Canadian Expeditionary Force (CEF) at age 23 on 11 March 1915, in the 38th Ottawa "University" Battalion, D Company, with the rank of [Lance-Corporal](#).

Cam's lengthy record of transfers shows how difficult it is to track a soldier's wartime experience. While Montgomery assumed that McFarlane served for four years with the Princess Patricia's Canadian Light Infantry [PPCLI] in their many engagements, McFarlane's assignments show that he was assigned to several other battalions and his placement with the Princes Pats in the field may have added up to a few perilous months, but not years.

McFarlane War Record

McFarlane sailed from Montreal to England on 29 May 1915 and joined the PPCLI on 17 July 1915; they moved to the field on 31 July. He was not on the front lines as long as Montgomery believed and this was certainly the case in 1915. "From late June to mid-September 1915 a strange tranquility persisted across the Canadian front." [*Official History of the Canadian Army in the First World War: Canadian Expeditionary Force 1914-1919*: 108]. This time of tranquility was spent in training and construction. In November he was in the Lucknow Casualty Station with influenza. By December he was back with the PPCLI when the battalion left their British division and joined the Canadian Corps 7th Brigade.



He was isolated again in early March 1916 at Ballieul hospital but rejoined his unit by spring 1916. After a year away from home he would see the heaviest fighting in his service with the PPCLI at Sanctuary Wood (Battle of Mount Sorrel) near Ypres, starting in June 1916. War diaries show frequent movement of units back and forth (by bus, truck, or train) from trenches to rest camps [Interesting detail in war diaries for this time: one of the trenches was named "Lover's Lane," an entirely different association for Montgomery readers].

The 7th Brigade was under heavy bombardment and suffered casualties starting on June 1 but was relieved on June 4. McFarlane received a field promotion to Corporal on 17 June 1916. By 27 June 1916 they were back in Sanctuary Wood and relieved again 3 days later. At the camps they drilled and practiced platoon attacks and night maneuvers with instructors (and played sports). On 8 July 1916 Cameron was promoted to Sergeant and on 12 July they moved back in the trenches. The PPCLI were on the front line under intense bombardment until late in the evening on July 18. This was probably the last heavy fire exposure that Cam might have seen. After the battalion was relieved he was transferred on 5 August 1916 to a base at Shorncliffe Army Camp in Kent, England, to attend cadet school to become a commissioned officer.

He was discharged from the PPCLI on 10 September 1916 and joined a new battalion in Canada as a Lieutenant; his assignment was to recruit and train soldiers -- "All the officers have already been in trenches and are going back." On the form "As to the character of a soldier serving with an Expeditionary Force who is sent home for discharge," he is described as:



very temperate, reliable, intelligent, and having a “good power of command and control, and tactful in his way of handling men.” For an entirely different evaluation, see Montgomery’s April 23, 1919 journal entry.

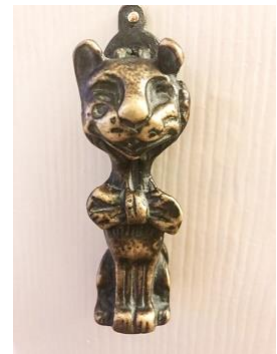
Maud may not have known that McFarlane returned to Canada on 11 September 1916 — he was stationed in his hometown of Fredericton, New Brunswick as an officer with the 236th Battalion (named the “Kilties”). His Kiltie uniform was the one he wore in a photograph that Montgomery put in her journals. He was stationed there for over a year, allowing him to spend several months courting Frede, not exactly “two years in the hell of battle,” as Montgomery thought in May 1917.

Marriage

On 15 May 1917, his battalion was given a six-day leave and Lieutenant McFarlane married Frederica on the next day, May 16th in Montreal. After a five day honeymoon, he returned to Fredericton and Frede wrote to Maud to tell her the news. Montgomery was stunned and upset because she had always expected that she and Ewan would host Frede’s marriage in the manse and that Ewan would officiate. Instead, the ceremony was performed by Rev. Robert Campbell of St. Gabriel’s Church and attended by Cameron’s sister, Margaret, and Captain E.C. Smart. Maud was hurt to be excluded and feared the marriage would take Frede far away. She went to see Frede within days and they spent a happy week together reconciling. In the summer of 1918, their last time together on the Island, they laughed about a gift that Cam had sent from England; it was a brass “Chessy-cat” doorknocker that delighted them both. After Frede’s death, LMM bought one for herself:

Shopped all morning and picked up an adorable Chessy-cat brass knocker for my bedroom door...In the summer of 1918 when Frede and I were at Park Corner she showed me with great delight a chessy-cat knocker exactly like this one which Cam picked up in England and sent her. The next time I saw it was in her room after her death. I packed it away with Cam’s things, crying my heart out. Yet I would have liked to have had the thing – it was so expressive of Frede—the very spirit of all our old jokes and traditions was in it. It was impossible to look at the grin on the face of that cat without a responsive grin...every time I see it I will see Frede, too, with her laughing face and pleased eyes, and she will not seem altogether gone from me.” [Journals, 25 November 1921]

Since Frede and Cameron were on the same continent, it was possible for them to spend a little time together after their marriage. They visited Frede’s family at Park Corner on PEI that summer and he certainly would have taken her to New Brunswick to meet his family. All the Campbells, especially the young ones, were impressed with his kilt uniform. Cam rejoined the Expeditionary Force on 19 October 1917 and Maud and Ewan Macdonald met him and Frede for the first time about two weeks before his battalion left on 30 October 1917. After her marriage, Frede received “separation payments” of \$30 per month. This allowance was part of his military pay, matched by the government to help support her while he was on active service.



End of the War

When Cam returned to the CEF in Europe he was still attached to the 236th Battalion. After sailing to England during November 1917, the battalion was absorbed into the 20th Reserve Battalion (in March 1918) at Bramshott Camp in Hampshire. A reserve battalion was responsible for “training of recruits and of men returning to duty after being in medical care or away for any other reasons.” He moved between reserve units at Seaford, East Sussex and Bexhill-on-Sea, East Sussex, with the 1st Depot Battalion, Quebec, and 6th Canadian Reserve Battalion. Throughout the summer of 1918 he was a training officer at the Canadian Trench Warfare School, Bexhill-on-Sea, East Sussex.

On October 19, 1918 he left England and was assigned to the PPCLI when they were preparing for the final engagements of the war. The troops were moved by bus toward the front (which was moving east) at Fosee-du-Prussien, and joined action on 8 November 1918 at the Battle of the Sambre, the final advance to Mons. The last days of the war were not without strong resistance; the PPCLI and the 7th Brigade fought through November 10. The Armistice message to the PPCLI was received at 9 a.m. on 11 November 1918 -- they marched in a Brigade parade over the last four miles into Mons.

Lt. McFarlane contributed an entry about Mons in a book of reminiscences, *As Long As Faith and Freedom Last*:

A few days later Number 2 Company under Major Burness marches out to see the Mons graveyard. It was on the field of the first battle at Mons with sunken roads – a long field of fire and a little mound in the middle. On this mound people of Mons had buried the dead British and Germans in the same ground. There was one monument, which said, “here lie sixteen unknown British soldiers.” In a circle around it were sixteen cedar trees. I wonder are they still [there](#)?

In Atlantic Canada and USA, the influenza pandemic was affecting everyone. Montgomery was sick in October and Frede was home in Park Corner taking care of her family by 2 November 1918; her brother George and his little son, Georgie, died and the whole family was sick. In January Frede became gravely ill back on the Macdonald campus in Sainte-Anne-de-Bellevue. When Maud reached her, she was able to talk. According to Montgomery she mentioned Cam a few times; she asked Maud to keep her engagement and wedding rings until she got better, she worried about Cam’s “prospects,” and she asked Maud to write to her husband and wish him “the courage of the strong.” Maud recorded other references later that were less benign, Frede said she never should have married him. Frede died on 25 January 1919; Maud collected Frede’s things from her room and divided them according to the wishes Frede left in a letter. Frede wished to be cremated and Maud made those arrangements. Her ashes are buried at the Gedde Memorial Cemetery beside her parents. Montgomery mourned this loss for the rest of her life.



The Frederica Campbell MacFarlane Prize was created in her honor at McGill University, it is awarded to a full-time student, who must be from rural Quebec, majoring in Nutrition Science at McGill University.

On 7 February 1919 the PPCLI returned to England and sailed for home on 8 March aboard the troopship, *S.S. Carmania*, on a nine-day crossing to Halifax. They were [welcomed in Ottawa](#) [film] on 19 March.

As soon as McFarlane returned, Montgomery summoned him to her home in Leaskdale, Ontario, for Easter weekend on Friday 18 April 1919; he was there five days. She expected that



they would share their mutual grief together and with some of Frede's friends, but the visit was a disaster. She was insulted and appalled by his immature behavior, especially because he seemed untouched by the loss of his wife. She turned away from what she saw as a shallow, unworthy man, the last link to her best friend, and banished him from her life. She concluded that the revelations from this encounter gave her the very slimmest of consolations about Frede's death, that Frede was spared an unhappy marriage with N.C. McFarlane.



After the War

[In my previous work on McFarlane I stopped looking for any records of him after 1925. However, Rosemary Osterhus has picked up the trail at that point and contacted me about more information. She had identified some names that seemed to be associated with him. We started to exchange many emails, "Finding Cam," putting together a timeline and family tree for him that made sense of the records we found about him. Rosemary also acquired other material used here from the PPCLI Museum and Archives: his service records, the Mons quote, postcards sent home, and the photos in this article of McFarlane in his PPCLI uniform as an officer in 1919.]

Cam McFarlane shows up a few more times in Montgomery's journals but she never relented in her assessment of him.

On the first year anniversary of Frede's death he wrote a letter to Maud; he did not mention Frede but wrote about his work, content that made no sense to her. His work was about detecting contaminants in, among other things, maple syrup. This would not have interested Maud -- she did not want to know how well he was doing, she wanted to read about Frede. He finished writing his graduate thesis in May 1921 and received his Master of Science degree from McGill University (his thesis was in agricultural chemistry, "The Estimation of Malic Acid," which you can read [here](#), if you wish). He continued to work with the Chemistry Department as a research assistant in the Macdonald College laboratory. In 1924 he was hired as Chief Chemist of the Dominion Oil Cloth and Linoleum Co. in Montreal.

At about the same time, 1923-4, he married Bertha Grace Humble. She was from New Brunswick and was born about 24 miles from Cameron's hometown of Fredericton, their families may have been acquainted. Some records indicate that she moved to Montreal in 1920 to work as a telegrapher, possibly at Great Northwestern Telegraph Co. She would have been about 28, and Cameron 32, at the time of their marriage.

N.C. McFarlane was born in 1892 and named after his maternal grandfather, Nathaniel Cameron. Cam had several younger siblings, two brothers were George Murray McFarlane and Alexander Stirling McFarlane. Cam and Bertha named their first child after them, Murray Alexander McFarlane (b. 3 January 1925). A second son, James Fraser Cameron McFarlane, was born seven years later, 19 February 1932.

When World War II began, Cameron was employed in an essential wartime industry and his sons were too young for service. By 1943 Dominion Oilcloth Co. was producing war materials like aluminum parts for aircraft, anti-gas fabrics, tarpaulins, tank jacks, range finders, and "bits and pieces for military and naval services." While Cam's family life may have been stable during the war, things changed dramatically when it was over. After 22 years of marriage, Bertha died on 12 December 1946 at age 50 -- Cameron faced a second devastating loss when his son James died a year later on 10 December 1947. Bertha and James were buried at Mount Royal Cemetery, Quebec, Canada.



Linoleum Rugs - Dominion Oilcloth & Linoleum Co.

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McFarlane married a third time to Carmen Lila Budd. During 1943 she was chief nurse at Montreal Small Arms and Ammunition Works, Defence Industries Limited. Carmen was born prematurely in London, Ontario (her birth certificate, which was filled out by Carmen in 1956, listed her weight at 1 ½ lbs.!). Perhaps the circumstances of her birth influenced her choice of nursing.

Carmen and her sister, Mary, lived together in Montreal where Mary worked closely with families of children with polio. She was a clinical secretary in the orthopedic service of Children's Memorial Hospital. McFarlane may have made an acquaintance with one of the sisters through their medical work when his wife and son were ill, although there are no records to support this; they both were Presbyterians so a church connection is also possible.

Mary Budd died shortly after Bertha McFarlane on 25 February 1946, both Carmen Budd and McFarlane lost close family members within weeks. Two years later Carmen and Cameron were married on 20 December 1948. This marriage lasted twelve years until Carmen died at home on 19 June 1961. In her funeral notice, the family suggested donations to the "School for Retarded Children." She was also buried at Mount Royal Cemetery.

Cameron McFarlane had outlived three wives. His fourth wife survived him but not by much. Sometime between 1963 and 1967 he married Gertrude Walker. Her records show she was born in Buxton, Derbyshire, England, in 1901, the third of nine children; her information on a passenger record in 1930 indicates she arrived in Canada in 1913. None of her large family in England came to Canada so she may have traveled with relatives. When she returned to England in 1930 to visit Buxton with her son, John (Jack) Aiken, born in 1925-6, she traveled with the name "Gertrude Aiken, wife." However, later records do not show clearly if she was known by that name or retained the name Walker. By the time she was married to Cameron he was retired and they eventually moved to the west coast. After about eighteen years, N.C. McFarlane passed away on 20 November 1982 at age 90 in Victoria, British Columbia. Gertrude died two years later on 23 October 1984. His burial marker is in Fredericton Rural Cemetery, New Brunswick, with his parents and sister, Dorothy. Gertrude's marker is at Mount Royal Cemetery.



Cameron McFarlane was married for over 50 years in his lifetime but only two of those years were linked to the most mourned person in L.M. Montgomery's life.

It is always hard to gauge Maud's impressions of people, and whether to adopt them as entirely accurate for all time. She may have been on the mark about Cameron's character during the few days she spent in his company. We cannot know what Frede told him about her best friend, the famous author, and how that influenced his behavior. Maybe Frede emphasized how they always laughed together, that Maud had a great sense of humor, and Frede always lifted her spirits in that way (and that they found the Leaskdale neighbors amusing). He only met Montgomery once for an hour, and with Frede; that time was spent in "laughter and jest." In her presence by himself he could have felt very intimidated and his clumsy attempts at humor this time, so wildly off the mark and inappropriate, were evidence that he grossly misjudged, or completely missed, Montgomery's emotional state.



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Would Frederica and Cameron have had a poor marriage, as Montgomery chose to believe? Frede’s concern about his prospects proved to be unfounded, based on his apparent career success a few years after his graduate work. Perhaps Frede would have had a stable and comfortable life with him, even a long life. Maud’s fear that marriage would take her beloved friend far away would not have been realized, she would have stayed in Montreal. What a difference that would have made to Maud and Ewan Macdonald’s lives, even to their son, Chester, and to the Campbell family.

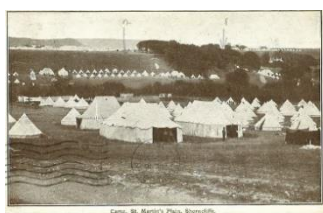
Montgomery used her mechanism of a dream world to comfort herself and in her daydreams she created a life she wanted to live; in one she imagined Frede with her on an enchanted summer island in Muskoka. In another, Frede survived a train wreck, recovered from amnesia, married Will Sutherland and lived happily ever after. But the dream that was too painful to imagine was the life that could have been with Cameron McFarlane.



McFarlane Postcards 1915 and 1916

Rosemary acquired PPLI Museum and Archives images of about twelve postcards that McFarlane sent to his family. Most seem to be from England to his sisters, c. 1915-16. In them he marks roads where he was “marching with full bags [which] weigh about 50 lbs.” Cards show the tents at his Shorncliffe Camp, and cards from the areas where he was stationed. These are a few selections:

* 4 July 1916: One place I have not seen yet and which I don’t want to see for a time. I am laying up today. These hard roads are not the easiest things on your feet. [Photo: Folkestone, Turbine Passing Pierhead]

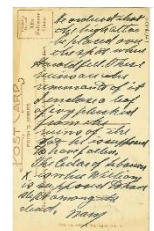


* 5 July 191x? ...We are walking here for some good part of the day. It is terribly hot here now. C
[Photo: tents Camp St. Martin’s Plain, Shorncliffe]

* This abbey is nearly all ruins but it is at Battle and is on Senlac Hill. There King Herold lost his life and crown. I was through it today and will tell you all about it later. William promised an abbey on the spot if he prevailed. He did and kept his promise. [Photo: Battle Abbey Gateway]



* He ordered that the high altar he placed over the spot where Harold fell. These ruins are remnant of it. I enclose a leaf of ivy plucked from the ruins of the spot he is supposed to have fallen. The Cedar of Lebanon X is where William is supposed to have slept among the dead. NCM
[Photo: Battle Abbey Chapel Ruins].



* 2 August 1916: "... I will tell you when I come home where they are and what they looked like when I saw them. I hope you are all doing well at school. I am in hospital going through a test. It does not affect my appetite at all except I only wish I could eat [at the -?-] the things I have here... Cameron



Notes on the Chessy-cat brass knocker: Thank you to Allison McBain Hudson for the photo of the Chessy-cat which she purchased after learning of its Montgomery connections. Inspired by LMM, she attached it to the door of her study. The LMMSO may be able to acquire one and return it to its place in the Leaksdale Manse! (Allison's photos of conference participants are on p. 2 and p. 40)

Thank you to Yuka Kajihara for reminding us of Pamela Hancock's excellent article on Montgomery which identified the *Ryrie Year Book* 1921 (product catalogue) featuring the cat-shaped door knocker purchased by Montgomery. Read about it here, recommended! <https://torontopubliclibrary.typepad.com/local-history-genealogy/2022/09/lucy-maud-montgomery-and-the-first-canadian-book-week.html>.

IMAGES not credited in text

Frederica Campbell - Archival and Special Collections, University of Guelph;

colorization by Rosalee Peppard Lockyer for her book *My Maud, by Katie Maurice*.

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NCM in kiltie uniform photo by building and the official portrait - Archival and Special Collections, University of Guelph.

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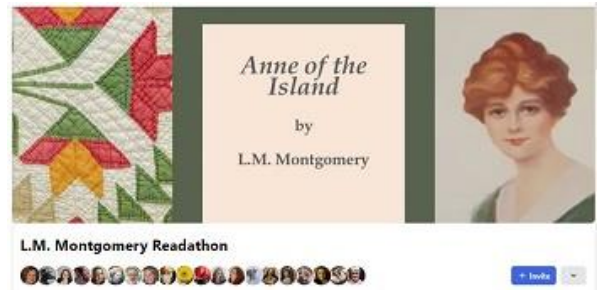
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READATHON

In March 2020 Andrea McKenzie and Benjamin Lefebvre initiated the [L.M. Montgomery Readathon](#) on Facebook, starting with *Rilla of Ingleside*, after the Covid-19 lockdown began in Ontario. The current book is *Anne of the Island* (join the Facebook group anytime by contacting Andrea, acmcken@gmail.com). You can listen to each chapter on Andrea's YouTube channel, [AndreaYorkU \(@andreyorku387\)](#):



<https://www.youtube.com/channel/UCQZ49DumGy9kED8foRZelPw/videos>

The following essay was written for the discussion during *The Story Girl*.

MAG LAIRD AND PEG BOWEN

Mary Beth Cavert © 2022

L.M. Montgomery revealed many details about her book *The Story Girl*, much more than most of her other stories and characters. She finished the book in August 1910 and included background information about it in her journal entry of May 23, 1911 and in her 1917 autobiography, "The Story of My Career," printed in *Everywoman's World* (June - November) and later published as *The Alpine Path*.

There she described her *Story Girl* character, Peg Bowen, based her real-life bedraggled "neighbor," harmless and unconventional Mag Laird who stopped by Maud's home for a visit in March 1903: "We had a call from Mag Laird this week among other spring birds...The old lady was looking for a 'chaw' of tobacco but we did not have any left...So poor old Mag had to trudge further on in her search for the staff of life" (this event is in her humorous diary written with Nora Lefurgey, published in *The Intimate Life of LM Montgomery*).

Cavendish resident Annie Laura Toombs Moore (1898-2000) remembered Mag Laird from her childhood, Annie would have been about six to eight years old [note: Annie Toombs is the mother of Jennie Macneill, steward of LMM's Cavendish Macneill Home]. In interviews for George Campbell's *Kindred Spirits* magazine and Irene Gammel's *Looking for Anne*, Annie recalled that Mag lived by herself in a small house (in Rustico) because she would not live with her brother, but she roamed all around the area in Queens County and was fed by neighbors who could find her sleeping on their couch in the winter. Family lineage records indicate that she may have had several brothers and one was probably an 1880 property owner named Alexander Laird who lived in North Rustico on the Cape Road near Cape Turner.

No Mag Laird appears in Cavendish or Rustico census records during Montgomery's childhood because she would have been absent from any home where the census would have been recorded. And, on early census forms during Mag's youth, female household members were not identified. However, there is a Margaret Laird in two records who may have been the person Montgomery made notable in *The Story Girl*.

The information does not tie together neatly in every family relationship, due to incomplete records, but in summary one possible conclusion is: Mag Laird could be Margaret Laird (middle initial T, as in her maternal grandmother's name, Townsend?), born in North Rustico, PEI, to John Laird and Ann Van Buskirk (from New Glasgow), birth date 23 October 1831.

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Margaret Laird from North Rustico would have been in her 50s when ghostly “Mag” scared LMM and her playmates in 1884 (*Alpine Path*) and about 73 when old Mag dropped by Maud’s Cavendish home seeking tobacco. When Margaret Laird was 70 years she was listed living with her brother Alexander Laird and his wife, Mary Toombs. She does not appear in any other census before 1901. Margaret died in 1907; Montgomery wrote in 1911 that, “Poor old Mag died only a few years ago.” The records for Margaret Laird match Mag Laird in age and residence in North Rustico, so they could be the same person.

Montgomery also wrote about Mag’s background: “In her earlier years her life was far from being moral, but she could hardly be held responsible for her actions. Her family relations were respectable people...” Aside from “crazy” descriptions, there are no other references to explain how Mag might have been viewed as not responsible for behavior, but this attitude does explain perhaps why she was tolerated and even supported by the community.

Margaret Laird’s grandfather was Jacob Van Buskirk, a Loyalist landowner from New York, who eventually found his way to Prince Edward Island in 1789. The family [lineage record](#) of the Laird-Van Buskirk family notes that Margaret had a son named Jeremiah, but no other relations are named. Census records show his birthdate as 1862 and, by age 19, he lived

with his Van Buskirk relations on a farm between the George River and the Portage River in western PEI about 89 km from North Rustico (The property can be found in the 1880 *Meacham’s Atlas*). If LMM’s Mag Laird had a son out of wedlock he very likely would have been placed with relatives away from his mother if she was unable or unwilling to raise him.

If the Margaret Laird from the census record (the sister of Alexander) and the Margaret Laird who is the daughter of John Laird in the Van Buskirk family records are the same person, then we can glean a bit more about the benign and eccentric free spirit L.M. Montgomery described in *The Story Girl*. We can find her, one of the author’s most colorful characters, at her resting place in the Cavendish Cemetery near her brother.

From [Dr. Jenny Litster](#): “see Walter Scott’s character Meg Merrilees in *Guy Mannering*.”

Photo of Alexander Laird stone: Earl Lockerby;
Margaret Laird stone: Ancestry.com

MEG MERRILIES by John Keats

Old Meg she was a Gipsy,
And liv’d upon the Moors:
Her bed it was the brown heath turf,
And her house was out of doors.

Her apples were swart blackberries,
Her currants pods o’ broom;
Her wine was dew of the wild white rose,
Her book a churchyard tomb.

Her Brothers were the craggy hills,
Her Sisters larchen trees—
Alone with her great family
She liv’d as she did please.

No breakfast had she many a morn,
No dinner many a noon,
And 'stead of supper she would stare
Full hard against the Moon.

But every morn of woodbine fresh
She made her garlanding,
And every night the dark glen Yew
She wove, and she would sing.

And with her fingers old and brown
She plaited Mats o’ Rushes,
And gave them to the Cottagers
She met among the Bushes.

Old Meg was brave as Margaret Queen
And tall as Amazon;
An old red blanket cloak she wore;
A chip hat had she on.
God rest her aged bones somewhere—
She died full long ago!



THE PROFESSION OF NURSING DURING THE TIME OF THE ANNE BOOKS (IN HONOUR OF HEALTH CARE WORKERS AND CARETAKERS)

During the last few years a great burden and responsibility has been placed on the shoulders of our medical community, as well as our home care-takers, and health aids who assist in the care of others. To our readers who are doing this hard and essential work and care, we thank you!

Izabel March, a follower of one of our social media groups, asked a question about the profession of nursing during the time of the *Anne of Green Gables* books:

In several of LMM's novels, people get a 'trained nurse' in when they are ill. I know that was because hospitals were few and people probably felt more secure at home in the days when nursing rather than medicine/technology pulled people through. However, it struck me that virtually all the young women of Anne's social stratum who need to work become teachers. I realise that, with *Anne*, LMM would need something she had experienced [herself] but they all seem to be teachers, never nurses, even in the later novels. Was this because nursing wasn't yet seen as a profession for respectable young women?



This question was answered expertly by Andrea McKenzie in the discussions about *Chronicles of Avonlea* in the L.M. Montgomery Readathon Facebook Group.

NURSING IN THE 1900S

Andrea McKenzie © 2022

Nancy, in "The End of a Quarrel" in *Chronicles of Avonlea*, packs her bags and goes to Montreal to train as a nurse. She stays away for about 20 years before returning to visit the homestead. Montgomery depicts Nancy as trim and attractive and independent.

In *Rilla of Ingleside*, Faith Meredith becomes a VAD [Voluntary Aid Detachment] nurse and works in England (though in reality, she would have had to work in a British hospital, because no Canadian hospital allowed untrained people to nurse on the wards). Montgomery thus awards prestige to voluntary, untrained nurses.

Nursing and teaching were two of the only careers open to women, and nursing offered considerable independence for graduate nurses. Nancy, though, is a pioneer; Montgomery's story was written in the early 1900s, which means that Nancy trained in the 1880s. Perhaps Montgomery was inspired by PEI's own Georgina Fane Pope, a woman from a well-off and well-known family who also trained as a nurse in the 1880s; she went to the US to train, then held supervisory positions in which she made progressive changes to nursing. Pope famously headed the first small contingent of Canadian military nurses to go to the war in South Africa in 1899. Later, Pope was awarded the Royal Red Cross, the first to be awarded to a Canadian, and she became the first Matron-in-Chief of Canadian military nurses. Today, Pope's work is still honoured; her statue is one of the fourteen Valiant in Ottawa, Canada's capital city.



In the 1880s, women trained for three arduous years to become graduate nurses. Many hospitals used student nurses as hospital staff; much of their training was spent on the wards, doing 12-hour daily shifts with little time off. Montreal's

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best-known and most prestigious English-speaking school of nursing was associated with the Montreal General Hospital. Other, smaller training schools were associated with the Children's Hospital and other hospitals. French-speaking hospitals and training schools were usually run by religious orders in Quebec; centuries before, nuns had been the first nurses to the settlers of Quebec.

Only young women of "good moral character" were accepted to training schools, and their lives were governed by rigid rules: they lived in residence, had curfews, and could be dismissed at any time for breaking regulations. Most training schools for nurses would not have accepted Nancy until she was 21 years old, though smaller schools did accept younger women in those times.

Once they graduated, nurses earned living wages and had choice. Many chose administrative roles that gave them power and influence; others chose private nursing, which meant visiting or staying in patients' homes to nurse them, or travelling with a patient in case care was needed. (Hospitals were usually for those who couldn't afford private medical care or who had no family members to care for them.)

Nursing also meant much more than taking temperatures. Science and asepsis were taught, as were invalid cooking, nursing treatments for a vast range of conditions, and administration of cases and wards. Nurses were also at risk of catching diseases from the patients they nursed (See article about Montgomery's dear friend, Tillie MacKenzie, in [The Shining Scroll 2012](#)). Work in hospitals meant 12-hour day or night shifts; private cases often meant being on duty 24 hours a day. The lack of antibiotics and other drugs meant that fomentations, poultices, and other intensive bedside treatments were essential.

After Montgomery married, she had trained graduate nurses stay in her home to provide care during the births of her three sons, and she also described her cousin Frede's treatment through two serious illnesses during the First World War. For instance, fevers were brought down with ice-water and ice-packs; Montgomery commented in her journal that she grew to know when Frede's temperature was high because she could hear the tinkling of ice in the basin of water brought to bathe her cousin. However, this knowledge of nursing came long after she wrote "The End of a Quarrel." Nancy as nurse is romanticized, and we are left with the image of a woman in an attractive uniform bending over patients to take their temperatures. The labour that nurses performed, plus their earned knowledge, is omitted from this glamorous picture.

Canadian nurses earned respect for their work, and nursing became a popular profession, attracting young women from a range of families, from socially elite urbanites to daughters of farmers. Montgomery's choice of profession for Nancy shows the growing interest in nursing and the positive image it was given in Canada in the early 1900s.

This post was written out of my knowledge of Canadian nursing, and owes much to authors such as Kathryn Macpherson (*Bedside Matters*), and the authors and editors of works such as *Three Centuries of Canadian Nursing* and *Canada's Nursing Sisters*.

More Andrea McKenzie

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BOOKS

(Apologies, time and space prevent more details, please use links)



* New books at the LMMI conference this summer: [Anne of Green Gables: A Stroll Through Island Gardens](#) by Sandy Wagner, [The Summer Trade: A History of Tourism on Prince Edward Island](#) by Alan MacEachern and Edward MacDonald. [L.M. Montgomery and Gender](#) edited by Laura Robinson and

E. Holly Pike. Listen to the [Maudcast](#) with the editors, hosted by Brenton Dickieson.

* [My Maud, by Katie Maurice](#) by Rosalee Peppard Lockyar. Details from rosalee@rosalee.ca.

* Ukrainian editions of L.M. Montgomery's work, are translated by Anna Wowczenko and published by Bozhena Antonyak (Ukrainian publishing house Urbino), 2012 to 2015, which readers can find on the BLOG by Bernadeta Milewski at [Kierunek Avonlea](#).



* [Maud and Me](#) by Marianne Jones. [Maud and Me by Marianne Jones | Facebook](#) Marianne Jones's novel *Maud and Me* ([Crossfield, 2021](#)) won the best book of the year award for fiction (and best specialty book) from The Word Guild on Sept. 17 (thewordguild.com/the-word-awards-winners-finalists).



EMILY

Mary Beth Cavert

There is no better time than this issue to pay tribute to one of our long-time founding members, Dr. Emily Woster. By long-time, I mean for most of her adult life, so far, but starting long before that. I first saw, but not yet met, Emily in the early 1990s when Carolyn Strom Collins and Christina Wyss Eriksson convened the first meeting of the L.M. Montgomery Literary Society. After that, her mother became one of our best friends, a joyous collaborator with Carolyn and me for almost everything we planned and did related to L.M. Montgomery. Christy was a force of nature for good, please read much more about her in our [2016 issue of The Shining Scroll](#). We watched Emily and her sister Anne grow up, and Christy supplied all the details of their lives along the way. By 2002 the Wosters became a part of our Literary Society presence at the LMMI Montgomery conferences on Prince Edward Island. Christy's family had a generational tradition of vacations on PEI so the conferences were easily added to that itinerary. Christy, Emily, Anne, and Grandma Penny were the life of our party!



"Emily said Christy had no idea bringing teenagers to an academic conference wasn't really a 'thing' but it impressed Emily deeply, so much so that it became the moment when she knew exactly what she wanted to be when she grew up – a literary scholar."

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Christy's untimely passing in 2016 came just at the moment of the greatest celebration of Emily's ascent into the world of L.M. Montgomery scholarship. Emily was chosen as a Visiting Scholar for the L.M. Montgomery Institute and was part of the planning process for the biennial conferences and highlighted as a [keynote speaker](#). Her research over the years has been about what and when L.M. Montgomery read, every single title mentioned anywhere, resulting in a massive database of literary information. In addition Emily is a co-editor, with Dr. Kate Scarth, of the *Journal of L.M. Montgomery Studies* and is on its editorial board. Articles about Emily first appeared in our *The Shining Scroll* in 2004 but her list of publications is growing ever longer. Dr. Benjamin Lefebvre has published them up to 2022 at his LMM Online site: <https://lmonline.org/authors-w/#emily-woster>.

As you have already read in this issue, Emily has accomplished two important projects about our favorite Canadian author. Firstly, the creation of an immense Digital Museum exhibit of the *Anne of Green Gables* manuscript with ALL the information about the author and the book! Emily has shared a peek into the process of this responsibility in her Twitter feed ([@EmilyWoster](#)). The other recent project is the L.M. Montgomery [bookshelf](#). Emily and Christy initiated a concept like this by donating books from their own collection of titles named in Montgomery's personal library to the Leaskdale Manse. It is called the Woster Book Collection.



We could not be more proud of Emily! We all are grateful that the legacy of L.M. Montgomery will be curated and enhanced by the support of young(er) people like Emily. Carry on and on!

[A very emotional moment when Emily presented 2020 Legacy Awards to Mary Beth Cavert and Carolyn Strom Collins, Image: LMMI]

CBC article about Emily: <https://www.cbc.ca/news/canada/prince-edward-island/pei-lucy-maud-montgomery-anne-literary-society-bonding-1.6213991?cmp=rss>

University of Minnesota Duluth Staff: <https://cahss.d.umn.edu/faculty-staff/emily-woster>

<p>Emily Woster</p>	<p>Allison McBain Hudson</p>	<p>Mary Beth Cavert</p>	<p>Jenny Litster</p>
<p>Yuko Matsumoto</p>	<p>Brenton Dickieson, Bonnie Tulloch</p>	<p>Laura Robinson, George Campbell</p>	<p>Equity, Diversity, Inclusion Roundtable</p>

A few moments captured on social media at #LMMI2022

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