

The Shining Scroll

Periodical of The L.M. Montgomery Literary Society.

Part 1 © 2014

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WELCOME TO PART 1 OF THE 2014 EDITION OF *THE SHINING SCROLL*. It includes selected papers from the recent Montgomery conference (*L.M. Montgomery and War*). Many speakers contributed new insights about *Rilla of Ingleside*, Canada's and women's role in World War I, and Montgomery's output during the war years, for example. Readers and scholars will be gratified to learn more about the research collection at the University of Prince Edward Island. [Part 1 concludes with a summary of L.M. Montgomery's last trip to Prince Edward Island in 1939, on the eve of World War II.]



Part 2 is devoted to recovering, collecting, and preserving Montgomery books and artifacts. We begin with *It's a War Out There: Collecting and Competition in the World of Montgomery* and then add more about Montgomery collectibles, first edition dust jackets, new finds, and new collector friends.

I knew nothing about first editions or the value of them, I just knew these early books satisfied a kind of loveliness meter in my soul – and reading such a book provided a different experience, somehow, than reading a modern reprint – the story remained the same but it was encased, imbued, surrounded by an ineffable spirit of sweet days gone by, almost as if sunshine had been pressed and preserved like flowers of the field in a sudden blaze of antique gold.

~~ Nancy Taggart

Find out what treasures were available at the L.M. Montgomery Institute Silent Auction fundraiser and how to support the LMMI. Finally, read more about Comfort and Conflict in *Rilla of Ingleside*, Montgomery's life in Norval, Ontario, and events in Leaskdale, Ontario. See new publications, upcoming events (**Ruth Macdonald's 100th birthday**), and notes of the last year.

Thank you for being part of our community -- share this with your own kindred spirits!

The L.M. Montgomery Literary Society

Welcome to the 2014 issue of *The Shining Scroll*, periodical of the L.M. Montgomery Literary Society. The LMMLS was organized in 1991 by Carolyn Strom Collins and Christina Wyss Eriksson after the publication of their first collaboration, *The Anne of Green Gables Treasury*.

Since 1991, the internet has made it possible to expand our community to include everyone, anywhere, who has an interest in the author. The organizing core of the LMMLS is Carolyn Collins, Mary Beth Cavert, and Christy Woster. We have gatherings in the Midwest USA from time to time and always attend Montgomery conferences in Prince Edward Island and Ontario.

The L.M. Montgomery Institute (LMMI) of the University of Prince Edward Island sponsored its eleventh biennial international conference, 25-29 June 2014. The topic was *L.M. Montgomery and War* and the Co-chairs were Andrea McKenzie and Benjamin Lefebvre (Elizabeth DeBlois coordinated the events and assisted in our Silent Auction). In this issue, we feature some of the conference content and hope that readers will be interested in attending the 23-26 June 2016 conference, *L.M. Montgomery and Gender*.



In the first article, Mary Beth Cavert unfolds the context for L.M. Montgomery's fiction during World War I. In the second article, Carolyn Strom Collins identifies the work Montgomery published during the war years. Christy Woster describes the wars of book collecting in the second part of *The Shining Scroll* 2014. The entire program for the conference is available online at the LMMI site.



“IF OUR WOMEN FAIL IN COURAGE, WILL OUR MEN BE FEARLESS STILL”

Mary Beth Cavert © 2015

[Note: This article is part of a paper introduced at the 2014 L.M. Montgomery Institute Biennial Conference at the University of Prince Edward Island. The Toronto high school story was first printed in *The Shining Scroll* 2011, Part 1 and has been updated here to reflect the correct date of the event.]

My research about L.M. Montgomery has always been centered on the people and connections found in her book dedications. At first, I was drawn to this topic by a statement (at the first L.M. Montgomery Institute Biennial Conference in 1994) that the friendships of her book characters reflected friendships she wanted but did not have in her own life. I set out to prove that this perception was incorrect and, at the next conference in 1996, shared my new findings about Nora Lefurgey, Montgomery's friends in Prince Albert, and others. I chose to study Montgomery's life and creative process through the friendships she maintained throughout her life. My key was her dedications, the people she named on the first pages of her novels. Others have examined her creativity and life through the texts of her fiction, the books and magazines she read, the photographs she took, the scrapbooks she constructed, and life story she recorded and re-invented.

To
NORA
IN MEMORY OF A WORLD
THAT HAS PASSED AWAY

TO
LAURA
IN MEMORY OF THE
OLDEN TIME

To
"PASTOR FELIX"
IN
AFFECTIONATE APPRECIATION

I am fascinated by the connections in her books to the events and emotions in her day to day life. In this paper, I identify some of the possible ingredients in the “stew” of the author's imagination (as she formed her war novel, *Rilla of Ingleside*), acknowledge the fallen soldiers she knew, and explain her personal connections to World War I through her neighbors and friends.

I began to unearth the background of the young men in her *Rainbow Valley* book dedication in 2003 and published much of it in *The Shining Scroll*, beginning in 2007. Those detailed articles, and a presentation I gave at the Leaskdale L.M. Montgomery Centennial Celebration in 2011, are located on the *L.M. Montgomery and World War I* web page .

Since then, I have found more information, corrected some conclusions, and discovered new real-life echoes in Montgomery's fiction.

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L.M. Montgomery's creations were grounded in her own experience, the shared experiences of those around her, and the written word. Montgomery's mind was a word magnet. She designed the themes of *Rilla of Ingleside* around the confluence of three poems which moved her emotionally and she repeated phrases from them throughout the book.

The first poem is the famous *In Flanders Fields*, by Dr. John McCrae (from Guelph, Ontario), written on 3 May 1915 and published in December 1915. Montgomery borrowed McCrae as a model for her character, Walter Blythe, Anne and Gilbert's poetic son. [*World War I and L.M. Montgomery*, p.33]

In Flanders Fields by John McCrae

...

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.



Mr. Meredith read an address and Reta Crawford recited 'The Piper.'

The soldiers cheered her like mad and cried 'We'll follow—we'll follow—we won't break faith,' and I felt so proud to think that it was my dear brother who had written such a wonderful, heart-stirring thing.

Rilla of Ingleside

The second poem was written in response to *In Flanders Fields*. *We Shall Keep Faith*, by Moina Michael, was published in November 1918 at the time Montgomery was writing *Rilla*.

We Shall Keep the Faith by Moina Michael

Oh! you who sleep in Flanders Fields,
Sleep sweet - to rise anew!
We caught the torch you threw
And holding high, we keep the Faith
With All who died.



"Not too high a price for freedom," said Gertrude softly. "Do you think it was, Rilla?"

"No," said Rilla, under her breath. She was seeing a little white cross on a battlefield of France.

"No—not if those of us who live will show ourselves worthy of it—if we 'keep faith.'"

"We will keep faith," said Gertrude.

Rilla of Ingleside

The third poem appeared in Chapter 5 of *Rilla*, "The Sound of a Going" (this chapter title is taken from an Old Testament story of a biblical war in 2 Samuel 5:24). In Chapter 5, Rilla repeats the words of her mother, Anne Shirley Blythe (who rarely speaks in this novel):

What was it mother had said, looking with her white lips and stricken eyes,
 as Rilla had never seen her mother look before,
 "When our women fail in courage shall our men be fearless still?"
Rilla of Ingleside

Later, Rilla recalled this quote when gathering courage to perform at the Red Cross Concert after hearing that her beloved brother, Walter, had enlisted.

Montgomery never identified the source of these words but she chose to build her story on them. They come from a poem (first published c. 1890 in the U.S.) that appeared in a 1914 book called *The First Fruits and Other Poems*. The poem, *Caleb's Daughter*, was written by Kate Tucker Goode and based on Old Testament scripture found in Joshua 15:16 and Judges 1:12,13. Montgomery may have read Goode's book or seen the poem in newspapers and magazines -- or she may have received it from her dear pen pal, poet Arthur John Lockhart, "Pastor Felix" from Nova Scotia, with whom she would have exchanged war poetry.



Goode's adaptation of a battle is tilted toward romance. In the scripture, Caleb seeks a warrior to slay the enemy and promises his daughter, Achsah, to whomever succeeds in leading his soldiers to victory; his nephew becomes the leader. In Kate Goode's poem, Caleb's love-lorn daughter says goodbye to her betrothed, Othniel, and then waits for news of the war and the revelation of the victor (to whom she will be given) – lucky for her, Othniel is the winner.

Caleb's Daughter by Kate Tucker Goode

[selected verses]

But I thought of Judah's glory, and I summoned all my will;

When our women fail in courage shall our men be fearless still?

And I lifted steadfast glances, and my lips pressed back the moan,
 "Go," I said, "and God be with you," then I sought the tents alone.

...

"Go once more towards the mountain, bring me later tidings yet."

And he came with swift returning: "As the floods meet they have met;
 But the Canaanites are fleeing, and the men of Judah shout."

"Go once more," I said, "and tell me by whose hand they are thrust out."

...

Then the messenger came swiftly, hastening from the battle-field,
 "Who," I cried, "drove back the heathen, to what captain did they yield?"
 "Lo, he comes," he said, and straightway, from the field the victor came,
 And the people came before him, and they shouted Othniel's name.

Then I bowed my head in silence, and my heart went out in praise,
 For the goodness of Jehovah, for the wonder of his ways,



*Very sincerely
 Kate T. Goode*

For the lonely watcher's prayers nerve the arm that drives the sword;
And the strong go forth to battle, but the victory's with the Lord.

Caleb's Daughter anchored Montgomery's story-telling. Achsah waits for the resolution of a battle and the return of her loved one, a role mirrored by Rilla Blythe and the women in her community. It is a clear obligation for the lonely watchers at home to be courageous, stoic, and strong to support the soldiers -- to "nerve the arm that drives the sword." Montgomery makes this clear at the train station when it's time to say farewell to the departing soldiers.

"The main thing is to smile and act as if nothing was happening," she informed the Ingleside group.

"The boys all hate the sob act like poison.

Miller told me I wasn't to come near the station if I couldn't keep from bawling."

Rilla of Ingleside

In addition to the poetical themes of keeping faith, courage, and waiting, Montgomery drew on her diaries, notes and newspapers for a recreation of historical events. She also had access to the personal experiences of the families in her village and to the voices of her circle of friends and relations for use in her story.

For example, Miss Oliver, the teacher whom Rilla loves, looks just like Montgomery's friend Nora Lefurgey (Campbell) but talks like her cousin, Frede Campbell, and dreams like Montgomery herself.

When Miss Oliver's friend is killed, she wonders if "spring can really come." This echoes a poem by Maud's pen pal, Pastor Felix, titled "A Vacant Spring" (which was written about the death of his brother, Nathan Lockhart – the father of Maud's first boyfriend, Nate). Another pen pal, Ephraim Weber, is represented by an unnamed character who says "the war is not worth one drop of Canadian blood." Montgomery was infuriated when Weber wrote those words to her and she defended "the most righteous war" in her letter to him in January 1916 and later in *Rilla of Ingleside*.



Undoubtedly, Montgomery heard the words she wrote for Cousin Sophia from someone in her own community: "I could never speak at a recruitment meeting, to ask another woman's son to go and be murdered." Of course, both Montgomery and her husband spoke at recruitment meetings and then ministered to bereaved families when sons died. Wouldn't she want to make sure her neighbors knew she acknowledged this painful sentiment? She was not able to address it as the minister's wife, but she could as an author. Both Maud and Ewan had many personal connections to soldiers and had to be deeply affected by their own difficult role in the war effort.

Montgomery kept photographs of soldiers on a wall in her home (probably including the young men in her congregation like Will and Allen Mustard) called "Khaki Row." She recorded only one name on it in her journals so I would like to create a Khaki Row of soldiers whose stories may have been shared by her friends and relations.

When she read the lists of the first enrollees from Prince Edward Island in September 1914, she would have seen the name of a young farmer from St. Eleanor's, Archibald McMurdo Lefurgey, the brother of her good friend, Nora Lefurgey Campbell. Archie was 18 years old and joined the Royal Canadian Dragoons, which performed as infantry and cavalry. In *Rilla*, Anne and Gilbert's oldest son, Jem Blythe, was also among the first volunteers in the fall of 1914.



In October 1914, her own half-brother, 21-year-old Hugh Carlyle Montgomery enlisted in the 27th (Winnipeg) Battalion, CEF (6th Infantry Canadian Brigade, 2nd Canadian Division) and attained the rank of Sergeant. Maud wrote that Carl "lay in the snow 18 hours before he was found" at the Battle of Vimy Ridge in April 1917. He was treated near London in Orpington, at the 16th Canadian General Hospital (where his leg was amputated, like Miller Douglas in *Rilla*) and then sent to Toronto for rehabilitation where Montgomery met him for the first time in November 1917. He told her stories of what it was like in the trenches.



Carl Montgomery

Another early responder was one of the local boys in Ewan Macdonald's congregation – Goldwin Dimma Lapp, who was studying in Toronto. He signed up in January 1915 with one of the first units, the 20th (Central Ontario) Canadian Battalion, CEF. Both Ewan and Maud were best friends with his entire family – Maud was especially close to his mother and siblings. Goldie's young siblings, Harvey and Dorothy, grew up in LMM's Young People's Association. His mother worked closely with Maud in the Leaskdale Red Cross chapter.



MacLaren Gordon was the 35-year-old little brother of Montgomery's teacher and friend, Hattie Gordon Smith (the Miss Stacy character in *Anne of Avonlea*). Lieutenant Gordon lived in the northwest but was born on Prince Edward Island and was a descendant of the Brudenell River pioneers. He enlisted in May 1915 and was a 1st Lieutenant in the Northern British Columbia Engineer Corps, 102nd Battalion, 11th Brigade, 4th Canadian Division.



Lieutenant MacLaren Gordon

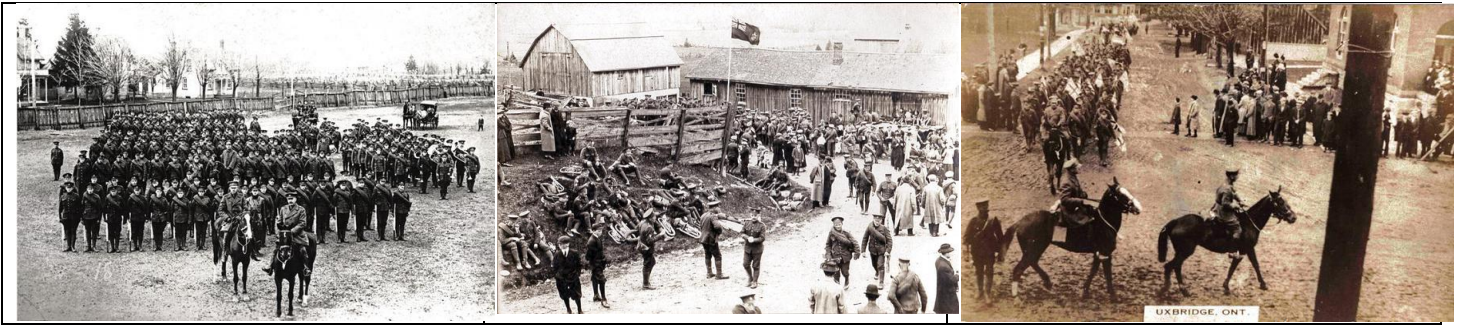
Ewan Macdonald's nephew (son of his sister, Christy), John Cameron McLeod, joined the 105th Battalion (Prince Edward Island Highlanders) in October 1915, when he was 17. In November, 23-year-old Private Donald Heath Montgomery of Park Corner, PEI, began his service in the same unit. Heath was Maud's first cousin and lived on the Montgomery family farm. He fought at the Battle of Vimy Ridge and served through the Armistice in 1918.



Heath Montgomery

Enlistments began to increase in 1915 when it became clear the war would not be won soon. Robert Brooks was older than most of the local recruits from Ewan's congregations when he enlisted in January 1916. He had his own farm in Zephyr, near Leaskdale, which he gave to his sister when he was assigned to the 116th (the local battalion), 3rd Division of the Canadian Corps led by Lt. Col. Samuel Sharpe. It took part in all the major battles in France and Belgium, earning many honours. The 116th left camp in Uxbridge in June 1916 for basic training after one last march through the towns in the county. Montgomery wrote this scene into *Rilla of Ingleside*.





116th, Lt. Col. Sam Sharpe and A Co. --- 116th on a town-to-town march in May 1916 --- 116th march through Uxbridge & then to war.
UXBRIDGE HISTORICAL CENTRE/UXBRIDGE MUSEUM

In February 1916, the son of another one of Montgomery's dearest friends enlisted. He was 18-year-old Willard Agnew, the oldest child of Laura Pritchard, and named after Laura's brother, Willy, who was Montgomery's teen-aged sweetheart in Prince Albert. Willard was placed with the 44th Battery, 9th Brigade, Canadian Field Artillery, 3rd Canadian Division. Agnew was awarded the Distinguished Conduct Medal for action during the Hundred Days Offensive. He ran out one-and-a-half kilometers of communications lines while in full view and fire of enemy machine gunners – he was knocked down twice by the concussion of exploding shells (Agnew also served for five years in World War II).

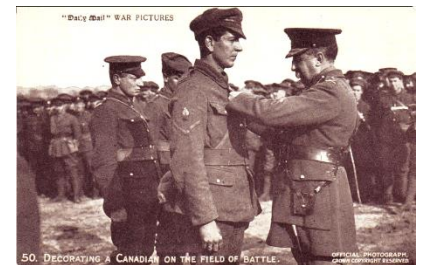


An 18-year-old fan named Kenneth Cruit from England sent his photo to Montgomery after he enlisted in July 1916. She wrote in her journal that she put it up on her "Khaki Row." He served with the 8th Yorkshire Regiment and as a First Lieutenant with the Kings African Rifles.

On 21 October 1916, Hattie Gordon's brother, Lieutenant MaClaren Gordon, was killed near the Regina Trench in the Battle of the Ancre Heights after 18 months in the service. He is buried at Adanac Military Cemetery, Somme, France.

Later in 1916, Montgomery's neighbor Goldie Lapp was a Lance Corporal in the area of Lens, France. His nieces remember that "he could have been used as a spy as he looked like a German and spoke some German!" But because of his training as a pharmacist, he may have had some duties as a medic. In January 1917, Lapp's battalion charged the Germans, destroyed dug-outs, and blew up ammunition. Goldwin was wounded and transferred through a snowstorm to the 6th Casualty Clearing Station. He died the next day, January 18, two years after he enlisted. He is buried in the Barlin Communal Cemetery, Barlin, Pas de Calais, France. His family, the community, and the Macdonalds were devastated with grief.

Meanwhile, the 116th was sent to Vimy Ridge in March 1917, then Hill 70, and Passchendaele. Private Robert Brooks received a field promotion to Sergeant during the last part of 1917. Montgomery gave Jem Blythe the same field promotion in 1917 in *Rilla*.



One of the last of Montgomery's friends to join the service was Morley Shier, officially in November 1917, although he would have started some training earlier. Morley was a teacher in Toronto and joined the Royal Flying Corps. Shortly after that, Montgomery wrote to Ephraim Weber, "A friend of mine in the Flying Corps told me that when he first went up he felt neither elated nor frightened – only

desperately lonely and homesick – as if he were adrift in space – like a lost star.”
Montgomery probably heard these thoughts from the Shier family and she repeated them in *Rilla of Ingleside*.



"Shirley wrote me that he was dreadfully disappointed in his first flight," said Rilla.
"... And the first time he went up alone he suddenly felt terribly homesick.
He had never felt like that before; but all at once, he said,
he felt as if he were adrift in space and he had a wild desire to get back home"

Montgomery shared more losses by cherished families in the last year of the war. Nora Lefurgey's brother, age 21, died on 23 March 1918. He was "killed by rifle fire at Jussy Wood, while helping to carry out the wounded" in the Battle of St. Quentin. He is buried "near this spot" at Chauny Communal Cemetery British Extension, Aisne, France.



In *Rilla*, Walter Blythe was awarded the DC Medal in May 1916 after he dragged a wounded man back from No Man's Land.

Morley Shier went to England in May 1918, after surviving basic flight training in Toronto, and was posted near the Scotland border where the Macdonalds stayed during their honeymoon in 1911. All summer he flew over the coast to chase German U-boats, forcing them to stay below the surface of the sea where they were powerless.

In 1918, the 116th Battalion joined the Hundred Days Offensive which broke the German resistance. On August 8, at 4:28 a.m., the soldiers attacked in a heavy mist and Sergeant Robert Brooks died early that morning. His commanding officer, Lieutenant-Colonel Pearkes wrote, "He led his platoon to their objective and well past it, but was killed early in the morning of August 8 in the third battle of the Somme while helping a wounded comrade to safety." The Circumstances of Death Report also stated that he was killed instantly by enemy machine gun fire while running back to his Lewis Gun Crew who were in a shell hole. He is buried at Hourges, Orchard Cemetery, Domart-sur-La-Luce, Somme, France.

After two months of flying, Flight Lieutenant Shier and his plane went down in the fog in the North Sea on 6 September 1918, about twenty miles from shore. Both Shier and Lapp have memorial plaques on the wall of St. Paul's Presbyterian Church (now the Historic Leaskdale Church).



"Rilla looked up at the memorial tablet on the wall above their pew"

When Shier died, Montgomery was enjoying a long visit from her Aunt Annie Campbell. In the first week of September 1918, they viewed *Hearts of the World*, a First World War film set in France and made at the request of the British government to spur the United States out of neutrality. Montgomery saw it because her half-brother, Carl, had taken part in the battle of Courcellette, which was featured in the movie (Rilla saw the same movie on 1 September 1918).

One of the last casualties of the war in Europe for LMM and her husband was Ewan's nephew, John McLeod. He died on 29 September 1918 at Cambrai just days before the Armistice. He was buried at Bourlon Wood Cemetery.



To THE MEMORY OF
GOLDWIN LAPP, ROBERT BROOKES AND MORLEY SHIER



WHO MADE THE SUPREME SACRIFICE
THAT THE HAPPY VALLEYS OF THEIR HOME LAND
MIGHT BE KEPT SACRED FROM
THE RAVAGE OF THE INVADER

Montgomery finished *Rainbow Valley* on Christmas Eve 1918. She could have dedicated it to Prince Edward Island soldiers like Lefurgey, Gordon, and McLeod but she chose three young men in her Ontario community, Goldwin Lapp, Robert Brooks, and Morley Shier -- families with whom she had made special ties since her marriage. She dedicated *Rilla of Ingleside* to another casualty of war caused by influenza, her best friend, Frederica Campbell McFarlane. Frede died on 25 January 1919 in the infirmary of Macdonald College in St. Anne de Bellevue, Quebec, with Montgomery by her side.

Frede's husband was Lieutenant Nathaniel Cameron McFarlane (LMM always spelled it MacFarlane). Cam McFarlane enlisted in March 1915 (when he was 23) in the Canadian Officers' Training Corps (McGill staff), 38th Ottawa "University" Battalion, in D Company. He was employed as a chemistry teacher at Macdonald College, part of McGill University. He had known Frede since 1913 when both were hired as new staff members.

N. Cameron McFarlane (Signature of Recruit)

His 1st University Company went overseas within five months and joined the Princess Patricia's Canadian Light Infantry in the field 28 July 1915. He was a Lance Corporal and was promoted to Sergeant. The next twelve months were grueling for the PPCLI; however, he was not on the front lines or in France as long as Montgomery believed -- he may have been wounded during the heavy fighting at Sanctuary Wood (Battle of

Mount Sorrel) near Ypres, 2 June 1916, because by September 1916 he was back in his hometown of Fredericton, New Brunswick helping recruit soldiers for a new unit. He stayed there for over a year and spent the first eight months courting Frede.

On 15 May 1917, his battalion was given a six-day leave and he married Frederica on the next day, May 16th. After a five day honeymoon, Cam returned to Fredericton and Frede wrote to Maud to tell her the news. Montgomery was stunned and hurt to be excluded and feared the marriage would take Frede far away. She made a trip to see Frede within days and they spent a week together reconciling and enjoying a beautiful spring in Montreal.

Frede took her husband home to Prince Edward Island that summer to meet her family at Park Corner – everyone was impressed with his New Brunswick uniform. He went overseas again in late October 1917 and the Macdonalds met him for the first time before he left. He was reassigned, eventually, to the Princess Pats in late October 1918 during the final phase of “Canada’s Hundred Days.”

McFarlane ended his military service and returned to Canada on 20 March 1919, two months after Frede’s death. Montgomery summoned him to Leaskdale and he arrived on 18 April 1919 for five days. She expected that they would share their mutual grief with each other and with Frede’s friends, but the visit did not go as she expected. He was immature, flippant, and seemed untouched by the loss of his wife. She turned away from this unworthy man, the last link to her best friend, and banished him from her life. He did provide her with only the slimmest of a consolation for Frede’s death, that she was spared an unhappy marriage with Cam.

Ewan also suffered a tremendous loss when Frede died -- he lost his own dear friend, who brightened his family, and he could see that his wife had lost a capacity for resiliency which Frede always renewed and on which Ewan depended. It made him more vulnerable to his own life-long fears and professional pressure. Montgomery did have a few other friends who were as treasured and talented as Frede but the unique quality about Frede was that she was the only person who was deeply invested in the author’s well-being and family; she monitored Maud’s health and supported her work, she was devoted to Chester and cared about Ewan and Ewan cared about her. No one else fulfilled that intimate role for Maud.

While Montgomery was writing the last chapters of *Rilla* in the summer of 1920, her good friend, Effie Lapp, Goldwin’s mother, passed away. At the funeral, Montgomery would have been reminded of a family story -- how the Lapps’ dog howled on the day they received the notice about Goldie’s death. Montgomery then wrote a scene about another grieving dog, which told of the Blythes’ Dog Monday foretelling the death of Anne and Gilbert’s son, Walter, in France. She finished *Rilla* on August 24, 1920.

Rilla of Ingleside was published a year later, in August 1921, and she started to promote it in November when she spoke at a Toronto high school. The students were very excited when they heard the author was going to read from one of her books, anticipating that it would be *Anne of Green Gables*. They were surprised when she chose to read from a new book. She recited the chapter about Dog Monday’s refusal to leave the railway station

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where he had been waiting since his master left for service overseas. The author read in a loud, clear voice until she came to the part where Dog Monday recognized the tired soldier getting off the train. She tried to describe the joyful reunion between Jem Blythe and his dog, but her voice broke and she could not talk. There was complete silence that seemed to last forever until she spoke again. Everyone had goose bumps. [A visitor to the Bala Museum in Ontario told this story to Jack and Linda Hutton.]

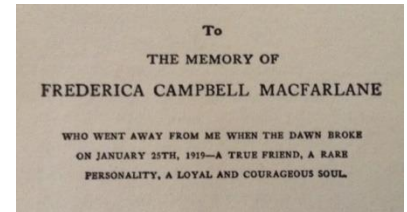
This very rare display of public emotion came from her grief over Frede. Montgomery would never have another reunion with her and her absence was painfully fresh that day. Just two hours before the speech she had lunch with one of Frede's colleagues and they talked about their dear friend. Montgomery craved conversations like this because they kept Frede's memory "alive" for her. They shared their dislike for Cam McFarlane too, after discussing the latest gossip about him.

Frede's picture was not put up on Khaki Row -- it was given a room of its own. Montgomery rearranged the parlour in the Manse where she wrote. She put a recent portrait of Frede holding a flower on the wall between the long windows. Below it was a bookcase with the statue of the Good Fairy which Frede had been given as a wedding gift by friends at Macdonald College. As the author looked out toward the western light every day, she would see the statue of the Good Fairy standing on the top of the world, looking up, with her arms outstretched in an arc that lifted the eyes upward to Frede. The Good Fairy was an image that insisted on hope and courage, even when Montgomery had neither

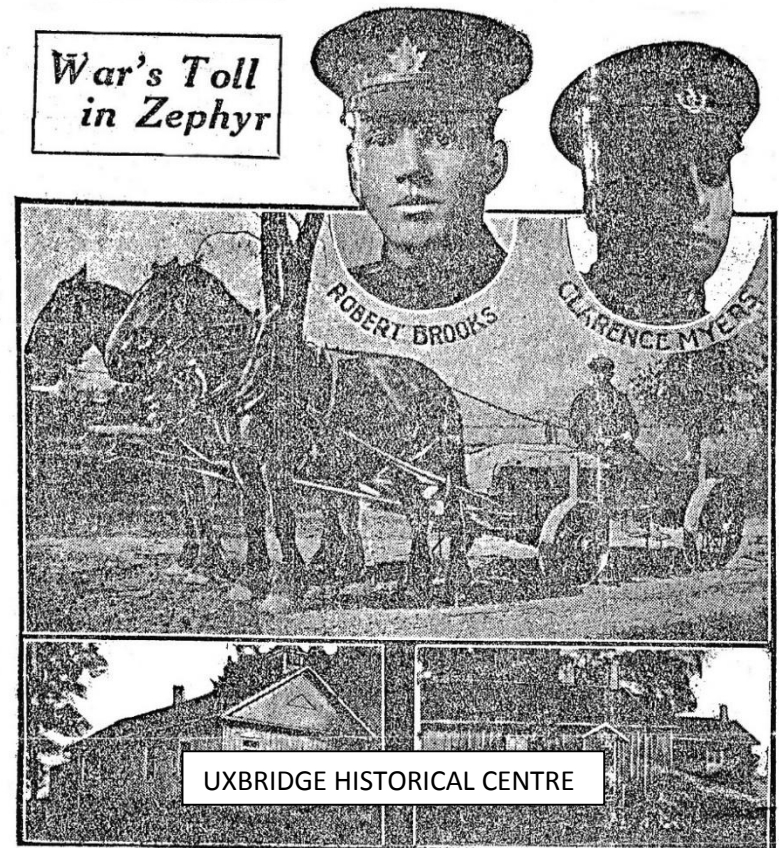
Montgomery also devised a dream world to give comfort to herself and visit Frede. She created internal landscapes, companionship, and a different timeline for a life that she wanted to live. In her daydreams, Frede lived with her on an enchanted summer island in Muskoka, Ontario. In another, Frede survived a train wreck and married an old friend. Montgomery was also imprinted with the landmarks of Frede's life and kept them close to her. One was the old photograph she took of Frede twenty years earlier by the trees at the Campbell farm. She framed it and hung on the wall of her room. Frede was forever enshrined in this eternal woodland of birches which, in Celtic folklore, inhabit the land of the dead and are symbols of renewal and new beginnings.

Perhaps, through these mechanisms, the author was able to restore enough courage to move forward, although forever feeling wounded and emotionally rooted in the time before war.

Looking back, it seems like Cooke's words, "If our women fail in courage," had become Montgomery's credo; she had to summon the courage and will to keep her weakened husband going, and then continue in later years to stabilize her wayward son. If she failed in courage, her men would fail too, so she kept trying.



In spite of all her personal loss, she still found reserves of energy to write and create, sustained by the timeless place that her writing took her. Her intellect, humor, and perception on the written page survived the war and these gifts bring readers together in 2014 to celebrate the day 140 years ago that she “made a safe landing on the shores of time.”



The school "Bob" Brooks went to and the home he left are shown here. Also his horses, and his hired man, Joe Newell, and his chum, Clarence Myers. There's his little niece, too, and his favorite collier.

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“AN OCCASIONAL STORY OR BIT OF VERSE”: A BRIEF ANALYSIS OF L. M. MONTGOMERY’S STORIES AND POEMS PUBLISHED DURING THE GREAT WAR

Carolyn Strom Collins © June 2014

In late November 1915, L. M. Montgomery wrote in her journal:

...this fall I am not at work on a book and I want to write a few short stories if I can. It is difficult to get the time for writing at all. But it must be managed. As matters are, I cannot afford to give it up, even for a time. (29 November 1915)

A few weeks later, on 12 January 1916, she wrote to her long-time correspondent Ephraim Weber:

I am not doing anything serious now—just an occasional story or bit of verse. But I must begin work again soon if I can. It seems to me that I cannot settle down to real work as long as the war lasts – in its critical stage at least. The nervous strain is too great. (Tiessen and Tiessen)

Although Montgomery did not write too often or too specifically about her writing, whether in letters or in her journal, we can examine the bibliographic record to find enough evidence to enlarge on Montgomery’s statements. (The following discussion of her published works is mostly based on what we know thus far from examining the Russell/Wilmshurst *L. M. Montgomery: A Preliminary Bibliography* [1986] and, lately, the findings of other researchers who have made efforts to locate more publications. It may be that further research will show that she published even more short stories and poems during the War than we know of at this time.)

By the time Montgomery wrote to Weber, the war had been underway for a year and a half. Montgomery had published a novel, *Anne of the Island* (1915), which she had begun writing before the war began; had republished fifteen stories and one new story (“Aunt Philippa and the Men”), nine new poems (“We Who Wait,” “When I Go Home Again,” “With Tears They Buried You Today,” “Twilight and I Went Hand in Hand,” “Realization,” “Her Gifts,” “A Request,” “The Lost Friend,” “Longing”) and four republished poems (“A Pair of Slippers,”* “The Old Mirror,” “Last Night in Dreams,” “Great-Grandmamma’s Portrait”) She had also published two essays for *Everywoman’s World*: a short one that was part of a larger article -- “What Twelve Canadian Women Hope to See as the Outcome of the War” -- and a longer one in the same issue -- “The Way to Make a Book.”

So Montgomery’s remark to Weber in 1916 about halfway through the War, that she was not “doing anything serious,” inspires further thought. Had she written most of the material that was published in those months well before the War began? Or had she managed to write more than she thought she had when she made the remark? Or perhaps she really didn’t consider her writing during this time “serious.”

After writing to Weber in January 1916, Montgomery seems to have picked up her writing again. She wrote *Anne’s House of Dreams* that year; published three short stories (all reprints) (“Miss Juliana’s Wedding Dress,” “Schooled with Briars,” and “By the Grace of Sarah May”) three new poems (“The Way to Slumbertown,” “Forever,” “By an Autumn Fire”) and seven republished ones (“The Prisoner,” “June Lilies,” “The Sunset Bells,” “The Old Fir Lane” [also known as “The Lane of the Firs”], “A Duet,” “My Queen,” and “In the Meadow’s Spell”); published *The Watchman and Other Poems* (which included at least twelve previously unpublished

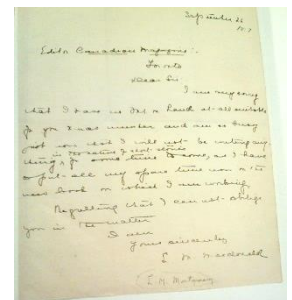
poems, some of which may have been written during the war years, out of a total of 94). [See listings of stories and poems in the bibliography at the end of this article.]

The next year -- 1917 -- Montgomery's output was a little more impressive: she began writing *Rainbow Valley*, wrote and published "The Alpine Path: The Story of My Career" for *Everywoman's World* (a six-part serial), wrote and published two new stories and four new poems ("If I Were King," "The Wound," "Summer Afternoon," and "My Love Has Passed This Way"). One of the two new stories was "Abel and His Great Adventure," published by *Canadian Magazine* in their February issue; another new story, "The Schoolmaster's Bride," was published in the July issue of *Everywoman's World* along with the second installment of "The Alpine Path." Montgomery used the latter (and parts of "Abel") in *Anne's House of Dreams*, which would be published the next month. (Two stories were republished: "The Little Brown Book of Miss Emily" and "The Finished Story.")



In September 1917, she had written to the editor of *Canadian Magazine* (who must have asked her for more material), saying:

I am very sorry that I have no [manuscripts] on hand at all suitable for your Xmas number and am so busy just now that I will not be writing anything in the nature of short stories for some time to come, as I have to put all my spare time now on the new book [*Rainbow Valley*] on which I am working. Regretting that I cannot oblige you in the matter I am Yours sincerely, L. M. Macdonald.
[This letter is in the collection of the Toronto Public Library.]

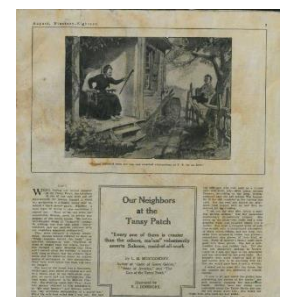


Montgomery alludes further to this burst of activity in her letter to Weber in November 1917, saying

In addition to the book [*Anne's House of Dreams*] I have written a good many articles for Canadian magazines – more to help them out a bit than because of any profit there was in it, considering the value of my time to me. (25 November 1917) (Tiessen and Tiessen)

Montgomery's "profit" for her stories and poems between July 1914 and November 1917 (when she wrote the above to Weber) amounted to at least \$446.50, according to her hand-written "ledger list" (figures are not available for every story or poem). For "The Alpine Path," she received \$148.50. No record seems to exist for the 1915 essays in *Everywoman's World* but, judging from amounts it paid for other work, she could have received between \$25 and \$90. (These figures do not include payments for the new novels or *The Watchman* or royalties from other works which likely would have come to several thousand dollars.)

In 1918, Montgomery republished one story ("Josephine's Husband") and published three new stories (two of which have just recently been identified for the updated Bibliography). In addition to "Garden of Spices," published in March 1918, "Our Neighbors at the Tansy Patch" was published in *Canadian Home Journal* in August 1918; "The Cats of the Tansy Patch" seems to have been published in a recent issue of the same journal but has yet to be identified precisely. [The clue is in the 'subtitle' of "Our Neighbors:" "L. M. Montgomery author of *Anne of Green Gables*, *Anne of Avonlea*, and 'The Cats of the Tansy Patch.'"] She also published two new poems ("Our Women" and



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“Midsummer”) that year and finished *Rainbow Valley* on Christmas Eve. (A previously published poem, “You,” appeared in *Canadian Magazine* in July 1918.)

In review, between the beginning of World War I in July 1914 through its end in November 1918, L. M. Montgomery wrote and published two novels (and finished up a third); she also published a volume of poetry with mostly previously-printed poems but quite a few new ones; she published at least six new short stories; and at least eighteen, perhaps over forty, new poems (bibliographic information on a number of Montgomery’s poems is still undetermined). In addition, she wrote and published an autobiographical serial and the two essays (which Wilmshurst classifies as “miscellaneous pieces.”)

In the years before the war, Montgomery had written five novels, a book of short stories, at least 371 short stories, 344 poems, and 18 miscellaneous pieces. Averaging both periods, she produced more in the way of novels during the war but in the other categories, production was down sharply.

After the war, Montgomery wrote and published twelve more novels, at least 67 short stories (many of which were incorporated into the novels of those years), 24 poems, and four “miscellaneous pieces.”

About forty stories were pasted in Montgomery’s scrapbooks that included no bibliographic information and Rea Wilmshurst had not found much more for them after her 1986 Bibliography was published. Over sixty story titles are listed from Montgomery’s “ledger list with no further information” in that Bibliography. However, in the last few years, several researchers including Christy Woster, Alan John Radmore, Donna Campbell, Benjamin Lefebvre, myself and a few others, have located more information on some of these titles to add to the bibliographic record and an updated bibliography of Montgomery’s stories and poems is in progress. Eight of the forty stories in the scrapbooks have been found in periodicals ranging from 1900 to 1937; for several more we have more clues that may help locate them if we can find the publications. Of the sixty-three “unverified ledger titles,” we have located 26 with clues to a few others (it is also perfectly possible that Montgomery was paid for the stories even though they may never have been published). In addition, we have found more citations for stories that already have records in the Bibliography and we have even found a few new stories along the way.

Similar findings have come in for the poems listed in the Bibliography.

Although there is still much to be done to compile a more complete picture of Montgomery’s publications, we are sure to find more information about existing titles and perhaps even a few more new titles as time goes on.

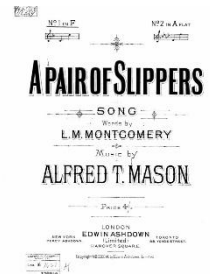
But we should perhaps be impressed that, even throughout the anguish of the war years and the personal anguish of her still-born baby Hugh in 1914, health problems, raising a toddler and bearing another baby before the war had ended, L. M. Montgomery, doggedly perhaps, but successfully continued to add her voice not only to the literary heritage of Canada but, of course, to the rest of the world. And over one hundred years later, that voice is not stilled.

*Note on "A Pair of Slippers:"

When the poem "A Pair of Slippers" was first published in 1900, LMM wrote in her journal on November 10: "To-day the November issue of *Good Housekeeping* came, with some verses of mine in

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it entitled, "A Pair of Slippers." I consider the occasion worthy of mention because they were given a whole page to themselves and illustrated -- the first time ever my verses were so honored. They are trashy enough little things in themselves I know, but they *did* look so dignified that a careless observer might fancy that there was really something in them. Blessings on the good editor who was inspired to have them illustrated! He has bolstered my self-respect very considerably." In her journal of entry of March 4, 1901, she writes: "One [letter] was from a certain Alfred Mason who, it seems is an organist of Pittsfield, Mass., and who says he has taken a great fancy to those verses of mine "A Pair of Slippers" and wants my permission to publish them as a song with the music he had written for them." A note in *The Complete Journals of L. M. Montgomery* (Eds. Mary Rubio and Elizabeth Waterston) points out that there is "a program from the premiere at a musical in Pittsfield of his setting of her poem" in one of Montgomery's scrapbooks.



The sheet music for "A Pair of Slippers" was finally published in 1906 by Edwin Ashdown, Ltd. Samuel Perryman, Music Specialist in the Music Division of the Library of Congress (Washington, D. C.) kindly found a copy of it and sent it to me in April 2014. The LMM Institute now has a photocopy of it in its archive; another copy was made available to the Friends of the LMMI Silent Auction last June.

-- CSC

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Rainbow Valley. Toronto: McClelland and Stewart, 1919.

The Watchman and Other Poems. Toronto: McClelland, Goodchild, and Stewart, 1916

Ledger List. Montgomery's handwritten notebook containing titles of stories and poems with amounts paid for each. [In the L. M. Montgomery Collection at the University of Guelph.]

Letter to Editor of *Canadian Magazine*: September 1917. [This handwritten letter is in the collection of the Toronto Public Library.]

Scrapbooks 1- 12 [Original volumes Montgomery's scrapbooks containing published copies of many of her short stories and poems are housed in the Confederation Centre in Charlottetown, Prince Edward Island; photocopies of the scrapbooks are available in the Robertson Library Special Collections at the University of Prince Edward Island]

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Twitter @LMMontgomeryLS, Carolyn: @clsc429 **Facebook** <https://www.facebook.com/LMMontgomeryLS>

Stories published during the War (in chronological order)

“The Schoolmaster’s Letters.” *Holland’s Magazine*, August 1914. [Originally published in *Sunday Magazine*, 4 June 1905.]

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“A Butterfly Queen.” *Western Christian Advocate*, 14 October 1914. [Originally published in *New Idea Woman’s Magazine*, August 1905.]

“The Brother Who Failed.” *People’s Home Journal*, September 1914. [Originally published in *The Globe*, December 1909.]

“The Bartletts’ Thanksgiving Day.” *New England Homestead*, 21 November 1914. [Originally published in *Ram’s Horn*, 18 November 1905, as “The Bartletts’ Thanksgiving.”]

“The Indecision of Margaret.” *Maclean’s*, January 1915. [Originally published in *Gunter’s Magazine*, September 1906.]

“Aunt Philippa and the Men.” *Red Book Magazine*, January 1915. [Adapted for chapter 8 of *Anne’s House of Dreams*]

“The Beaton Family Group.” *Canadian Courier*, 9 January 1915. [Originally published in *Springfield Republican*, 6 March 1904]

“My Lady Jane.” *Maclean’s*, February 1915. [Originally published in *Springfield Republican*, 24 October 1909, as “Meeting with My Lady Jane.”]

“When Jack and Jill Took a Hand.” *Maclean’s*, March 1915. [Originally published in *Gunter’s Magazine*, October 1905.]

“Between the Hill and the Valley.” *Maclean’s*, April 1915. [Originally published in *Springfield Republican*, 27 August 1905.]

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“Abel and His Great Adventure.” *Canadian Magazine*, February 1917.

“The Schoolmaster’s Bride.” *Everywoman’s Magazine*, July 1917 [See chapter 7 of *Anne’s House of Dreams*]

“Garden of Spices.” *Maclean’s*, March 1918.

“The Cats of the Tansy Patch.” [probably published in *Canadian Home Journal* prior to August 1918]

“Our Neighbors at the Tansy Patch.” *Canadian Home Journal*, August 1918.

“Josephine’s Husband.” *Grit*, 18 August 1918. [Originally published in *Clover Magazine* (nd), *Housewife*, January 1913]

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“When I Go Home Again.” *American Messenger*, September 1914.

“With Tears They Buried You To-day.” *Canadian Magazine*, September 1914. [Reprinted in *The Watchman and Other Poems*]

“Twilight and I Went Hand in Hand.” *Canadian Magazine*, November 1914. [Reprinted in *The Watchman and Other Poems*]

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- "Longing." *Zion's Herald*, 8 September 1915.
- "Great-Grandmamma's Portrait." *Maclean's*, November 1915. [Original publication not yet found.]
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- "The Sunset Bells." *Zion's Herald*, 27 July 1916 [Originally published in *Sports Afield* (nd)]
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- "The Lane of Firs." *Zion's Herald*, 6 September 1916 and *Springfield Republican*, 10 November 1916 (Originally published in *Vick's Magazine [Home and Flowers]*, December 1904.)
- "If I Were King." *Everywoman's World*, January 1917.
- "The Wound." *Zion's Herald*, 17 January 1917.
- "Summer Afternoon." *Canadian Magazine*, August 1917.
- "My Love Has Passed This Way." *Canadian Magazine*, December 1917.
- "Our Women." In *Canadian Poems of the Great War*. Ed. John W. Garvin. Toronto: McClelland and Stewart, 1918.
- "Midsummer." *Canadian Magazine*, July 1918.
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"Sea Sunset" [A published version is in Scrapbook 8]

"Song of the Sea Wind" [Scrapbook 5]

"The Sea to the Shore"

"The Voyagers"

"Spring Song" [Scrapbooks 5, 8]

"A Day Off" [Scrapbook 5]

"September" [Scrapbook 8]

"Out O' Doors" [Scrapbook 8]

"The Forest Path"

"At Nightfall"

"The Truce O' Night"

"As the Heart Hopes" [Scrapbook 8]

"Gratitude" [Scrapbook 8]

"Fancies" [Scrapbook 8]

"At the Long Sault" [Scrapbook 8]

"The Three Songs" [Scrapbook 8]

"The Call" [Scrapbook 8]

"In Memory of Maggie"

"The Difference"

"The Poet"

"The Mother"

"To One Hated"

"While the Fates Sleep"

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More about Montgomery's published works in *The Shining Scroll*, 2011, part 2:
[The Ever-Expanding L. M. Montgomery Bibliography](#) (p. 20)

We have changed our web site address to

<http://lmmontgomeryliterarysociety.weebly.com/>

If you link to our site from your web pages, *thank you!* – and please update the link!

On this site: [Quotes](#) | [Biography](#) | [Perspectives on Montgomery's Death](#) | [Collecting Montgomery Novels](#) and other work by LMM | [Short Stories](#) | [World War I](#) | [Literary Touring](#) | [The Shining Scroll](#) | [The Birthplace of Anne of Green Gables](#) | [Mollie Gillan](#)

2014 CONFERENCE PROGRAM

Keynote Speakers were Jonathan Vance, "Some Great Crisis of Storm and Stress: L.M. Montgomery, Canadian Literature, and the Great War;" Irene Gammel, "Mapping Patriotic Memory: L.M. Montgomery, [Mary Riter Hamilton](#), and the Great War;" and Elizabeth Epperly, "*Emily's Quest: Montgomery's Green Alternative to Despair and War?*"



We couldn't attend every session of this year's Montgomery Conference or capture all the excellent content but here are a few comments lifted from the internet Twitter feed during some presentations as a quick overview. It may be a little awkward to list these short-hand "tweets" in this format [person posting followed by speaker name and a limit of 140 characters] but you can scroll through the full commentary at the links provided at the end:

@MelanieFishbane **Kate MacDonald Butler**, Montgomery's granddaughter, speaks words of welcome and gratitude for the work [#LMM14](#) has done.

@emilywoster: **Pike**: "Education for War: Anne and Rilla." Royal Readers and teachers' influence on war rhetoric and readings in Canada. Used through the 20s. war is far away from AGG, even in the allusions. But Rilla picks up the themes

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of those same allusions. Makes them real. Rilla both ends the Anne series and marks the pre/post war divisions. The stories include mirrors and echoes of each other. patriotism in Anne is traditional and performative. In Rilla it is necessary and heroic. Though their recitations are similar

@MelanieFishbane Jun 26 Now up: **Susan Fisher**, "Watchman, What Is Left of the Night?" Contexts for LMMPoems of War.

@EmilyWoster Jun 26 **Fisher**: parts of *Blythes are Quoted* as revision of L.M. M's war poems.

@MelanieFishbane Jun 26 I'm in suspense. **Tara K. Parmitter**, "The Horror of Suspense": Montgomery's War-Era Short Fiction & the Agonies of Postponement. Very interesting discussion about the theme of "waiting" both in the trenches & on the home front.

@EmilyWoster Jun 26 **Parmiter**: this fiction works with the "pleasures of postponement" (Gubar) differently than other work.

@MelanieFishbane Jun 26 **Dr. Jonathan Vance** is our first keynote speaker. And he's celebrating his birthday w us.

@EmilyWoster Jun 26 **Vance**: LMM involvement in the war was confined to the local - support for the war was required of her position and place

@Cherissonne Jun 26 **Vance**: Presbyterian conscientious objectors could not exist legally in WWI Canada: Whiskers-on-the Moon makes a lot more sense now.

@MelanieFishbane Jun 26 I'm in Session 1A: extending the story. Featuring: **Caroline Jones, Balaka Basu & Sarah Glassford**

@Cherissonne Jun 26 **Jones**: WWI veterans in Mistress Pat +Jane of Lantern Hill represent bitterness of Canada's innocence to experience transition.

Basu: the Blythes are Quoted is knitted fabric to which war structure is essential; reminded of Hale's 'Grey Knitting' poem.

Glassford: LMM+ PEI women's war work; how historical communities were being transformed despite social boundaries.

@LMMontgomeryLS Jun 26 @EmilyWoster "Competing Voices in L.M. Montgomery's Scrapbooks" Compress time, prioritize memories #LMMI14

@LMMontgomeryLS Jun 26 **Barbara Carman Garner** "Life Lived Against the Backdrop of War: the Challenges Montgomery Faced as She Penned Rilla.

Chloe Flower "Communication Networks in Rilla of Ingleside" - excellent presentation via Skype.

@Cherissonne Jun 26 **Glassford**: LMM misses out on how rural PEI women had to fit WWI charity work around outdoor + household work. economic creativity + creative fundraising of rural PEI women saved the government millions of dollars.

Jones also quoted @jennylitster re Andrew Stuart. LMM does modernism, hero alienated and isolated by war in her paper.

@EmilyWoster Jun 27 **Kannas**: LMM uses the journals to engage with wider discourses on sexuality. shift in the characterizations of female friendships/interactions over the course of L.M. M's life. Cites @MCavert work on Isabel Anderson's life. LMM's depiction of Isabel as crazed fan/sexual deviant, using both or either characterization depending on journal entry.

@EmilyWoster Jun 27 **Laura Robinson**: "Heroism and the Home Front: War and the Masculine Ideal in Little Women and Rilla." both novels revise masculine ideals with the backdrop of war. Expanding heroism to women. war creates female utopia in both novels = many men are absent or ineffectual or broken by war.

@LMMontgomeryLS Jun 27 **Robinson**: the last word in the novel, Rilla, is "yes" - positive, affirmation.

@jennylitster Jun 27 And as Owen Dudley Edwards points out, also the last word of Ulysses.

@MelanieFishbane Jun 27 @MLC_Research is now up to discuss, Mapping Patriotic Memory: L.M. M, Mary Riter Hamilton & the Great War.

@LMMontgomeryLS Jun 27 #LMMI14 **Irene Gammel**: Painter Mary Riter Hamilton camped at untouched WWI



battlefields/trenches, and started to capture war images. Hamilton painted graves for Canadians who would never see the resting place of loved ones.

@LMMontgomeryLS Jun 27 @MelanieFishbane "War with The Mean Girls" young L.M. Montgomery & friends at school. Hilarity ensues. Girl politics & popularity, Queen Bee, sidekick, wannaBee, bystander, target.
 @Cherissonne Jun 27 Clement: LMM and post-war appeal of enigmatic warrior maids: Joan, Julia, Emily. Maud deeply enjoyed Shaw's Saint Joan.
 @EmilyWoster Jun 27 Benjamin Lefebvre: "The War in Print: Reviews of LM's Great War Books." reviews provide a sense of periodical and time, and are less likely to be influenced by other texts in their immediacy.
 @MelanieFishbane Jun 27 @katesbookblog @LawandLit Kate Sutherland is now up: At War with Publishers & Critics: Gender & Genre in LMM's Literacy Battles. discussion shows how L.M. Montgomery really tried to stand up for the rights of authors.

@EmilyWoster Jun 28

Akamatsu: missionary Loretta Leonard Shaw (1872-1940) sent Muroaka the 1908 AGG as a token of friendship. (the rest is history). Muraoka's mss was so precious to her, she took it with her into air raid shelters during the bombing of Tokyo.

Laura Leden: "Susan's War Commentary Adapted for the Nordic Audience"

@LMMontgomeryLS Jun 28 Chettle: Susan Baker's War. history of royal discipline of the Kaiser as a child. : (

@EmilyWoster Jun 28 Kazuko Sakuma: Whiskers as voice of LMM's latent pacifism. A Shakespearean fool. He is brave to speak out. Comic truth.

Epperly: Emily's Quest: Montgomery's Green Alternative to Despair and War. EQ's descriptions of *dwelling* as place and state make the Disappointed House central. return to thought that LMM was synthaesthetic. Influencing this description. ecopoesis (eg Tintern Abbey) as the making of poetic space for dwelling. Earthly consciousness. *connection* not looking. much of EQ's descriptive work invites readers to engage with nature where feeling and thought are one. Disappointed House as poetic space reflecting Emily's engagement with nature. LMM also coming to terms with her "DHouses." LMM chooses to leave war out of Emily's timeline. World as she wanted to have lived it.

Andrea McKenzie: Mothers, Daughters, Sons, and Lovers: Visualizing L.M. Montgomery's War. Focusing on covers of Rilla.

@MelanieFishbane McKenzie: Except for a H&S British cover from 1924, most versions of Rilla have her gazing off into the distance.

@MelanieFishbane Jun 29 The last panel. A special panel w special people. @MCavert, Christy Woster, & @clsc429.

First up: Christy Woster: "It's a War Out There: Collecting and Competition in the World of Montgomery." Discussing the importance of collecting and preserving L.M. Montgomery's work.

@EmilyWoster Jun 29 @MCavert/@LMMontgomeryLS LMM was a "word magnet" and framed Rilla with words "if our women fail in courage shall our men be fearless still?"

@MelanieFishbane Jun 29 @MCavert Hearing about Maud's relationship with Frede is emotional. Theirs was a true and deep friendship.

Our last speaker: @clsc429 Carolyn Collins "An Occasional Story or Bit of Verse": A Brief Analysis of LMM's War Stories and Poetry. puts it in context. The amount of work Montgomery did during the war is incredible.

Racheal McCaig @Rachealmc Jun 30

Thanks to everyone who tweeted from #LMMI14. I couldn't be there this year, and really appreciated your comments, quotes and perspectives.

<https://twitter.com/hashtag/lmmi14> click on "All" (instead of "Top")

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Find paper titles for these presenters in the [online program](#): Sarah Goff, Maureen Gallagher, Sara Kokkonen, Shea Keats, William Thompson, Ian Haywood, Julia Kraut, Jeanne Kaye Speight, Yukari Yoshihara, Amanda Denman, Emily Bailey, Robyn Madar, Magdalena Kubow, Sun Jai Kim.

[Editor's note: You can find conference posts on our [Facebook Page](#). Find more comments and images on Twitter, [@LMMontgomeryLS](#) and search [#LMMI14](#) for tweets beginning June 26 -- many are on the [@LMMontgomeryLS "Favorites" List](#), too.]

CONFERENCE SPECIAL EVENTS

The Prince Edward Island Montgomery conference not only has a one-of-a-kind program (that appeals to all audiences), it also has informative, beautiful, and fun events for everyone. On the opening day, the twentieth anniversary of the Kindred Spirits listserv was celebrated with a cake cutting by long-time member, Carol Dobson.



The first events were held at the Confederation Centre and featured Laura Robinson's exhibit of *The Canadian Home Front: L.M. Montgomery's Reflections on War*. [At this time, the exhibit has a web presence [HERE](#)] and Elizabeth Epperly's exhibit called *This Anne Place: Anne of Green Gables as Idea, Book, and Musical*. Information is available [HERE](#) and more images are [HERE](#). Be sure to watch these videos of the exhibit which include some of the wonderful items that Donna Campbell donated to the LMMI:

[Genius of the Page](#) | [Creating the Page](#) | [Imagining Place](#) | [Creating the Stage](#) | [Artists of the Stage](#)



Elizabeth Epperly, Laura Robinson with Jesse Inman, CEO of the Confederation Centre.

Kate Macdonald Butler, the author's granddaughter, represented the Heirs of L.M. Montgomery and hosted a magnificent reception for presenters at The Great George. All participants were treated to readings throughout the conference by Prince Edward Island authors: Patti Larsen, Katherine Dewar, and Poet Laureate Dianne Hicks Morrow.

The L.M. Montgomery Society of Ontario sponsored an outstanding one-woman theatre production called *Maud of Leaskdale* which illuminated Montgomery's anguish during the war years. Many of us saw this performance in Leaskdale in 2011 ([The Shining Scroll 2011 December part 1](#)).

The conference banquet (and the Red Cross Concert) was one of many highlights of the week. The "Mayor of Glen St. Mary," Simon Lloyd, passed the hat to raise funds for the "starving Belgians" (actual donations were

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given to the Red Cross), we sang patriotic songs (led by The Friends of the LMMI board member, Loretta Craig Taylor), The Choir of Veteran Affairs Canada gave a concert, there were dialogues, recitations, surprise birthday visits from the cast of *Anne and Gilbert*, poetry, and so much laughter! Many thanks to the talented planners and performers.



There is still plenty of Montgomery immersion even after the conference is over. We always enjoy the last ride through the beautiful landscapes of Prince Edward Island to Montgomery sites on “The Montgomery Road Trip.”

[Anne of Green Gables Museum, Park Corner](#) | [L.M. Montgomery Birthplace, New London](#)

[Green Gables Heritage Place, Cavendish](#) | [L.M. Montgomery Cavendish Home, Cavendish](#)

In last year's *Scroll*, we wrote about the theft at the [Macneill Homestead](#). The effects of this deeply painful betrayal are still present. Jennie Macneill hosted our road trip group at Montgomery's Cavendish home. She could only speak in a whisper when she stood by the old post office desk from Maud's house. When she told the group that the heirloom postal stamp had been “taken from us,” they gasped. The person who was the last to touch it on 31 May 2013 remains unmoved by letters from Jennie and friends to assist in its return. We do still ask readers in the Greater Toronto Area and Mississauga, Ontario, as well as Winter Garden and Orlando, Florida areas to look for any evidence of it.



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**HONOURING OUR DONORS: L.M. MONTGOMERY COLLECTIONS
AT THE UNIVERSITY OF PRINCE EDWARD ISLAND
28 JUNE 2014**

Opening Remarks by Simon Lloyd

It is a great pleasure to welcome you to this event, an opportunity for the UPEI Robertson Library and the L.M. Montgomery Institute to offer a vote of thanks to the donors who have done so much to develop the Montgomery research collections housed here at the library. I should offer a word of acknowledgment at the outset to Carolyn Strom Collins, a leading light with the L.M. Montgomery Literary Society and, more recently, the Friends of the LMMI: Carolyn, alas, was unable to attend this year's conference, which is especially unfortunate, as this reception actually arises from a suggestion she offered several years ago,

But we take consolation in the thought that she is with us in spirit (and on Twitter)! I am pleased to say a few words about the first of the donors we are celebrating this evening. Kate Macdonald Butler is well-known to many here as a representative of both the Macdonald family and of the Heirs of L.M. Montgomery Inc. For nearly two decades now, the heirs have worked to protect and preserve the Montgomery legacy, and have — thanks especially to the early leadership of Betsy Epperly — established a strong and productive working relationship with the L.M. Montgomery Institute. One tangible representation of this friendship has been the beautiful gifts of Montgomery property which the Macdonald family and the heirs have gifted to the LMMI, so that they might, in turn, be shared with the Montgomery community at large. Some family treasures you will have already seen in Betsy's wonderful display downtown include Montgomery's beautiful and mysterious kimono and her silver pocket watch; and in the display cases behind me you will see such delights as the gorgeous apple leaf bedspread, made by Montgomery herself, the Macneill family bible, with family records kept by Montgomery for many years. There are also the citation and medal from her 1935 OBE, and the inscribed copies of books presented to her sons Stewart and Chester, as well as books from her personal library. The highlight of the current display, of course, is the naval officer's jacket, but I will let Kate tell that story!



Donna Campbell of Manilla (Ontario) is an educator, environmentalist, and book collector. She has amassed the one of the finest collections of L.M. Montgomery's work in the world — the Ryrie-Campbell collection — and has pledged its riches to the L.M. Montgomery Institute. It includes scores of rare and early editions, over 500 of Montgomery's short stories and poems in their original periodicals, numerous editions in translation, as well as reference works about L.M. Montgomery. Her gifts have turned UPEI's modest Montgomery holdings into a world-class research collection. She is also a charter member of the Friends of the L.M. Montgomery Institute, and, in the past year, she has partnered with the UPEI library on an exciting new initiatives — with the working title *Kindred Spaces* — to make the riches of the Ryrie-Campbell collection and our other Montgomery collections accessible online. Some of you may have already met the librarian hired for this project, Lindsey Maccallum, a long-time Montgomery fan and an enthusiastic attendee at this conference. Another way in which Donna keeps on giving is through innovative projects such as the Macneill Homestead



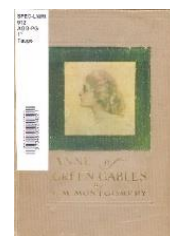
model, the beautiful Twilight Sorceries painting of the Homestead (with all proceeds from sales of prints and cards with this image going to support the institute's work), and an initiative I was pleased to partner with her in 2010, the facsimile edition of *Una of the Garden*; again, all sales of that edition support the ongoing work of the LMMI.

Kindred Spaces / Ryrie-Campbell Collection at the L.M. Montgomery Institute, UPEI

Donna Campbell © 2014

Kindred Spaces is a Project currently underway at the L.M. Montgomery Institute, Robertson Library, University of PEI. This project was designed to improve the visibility and the usability of the Montgomery materials within the Ryrie-Campbell Collection through the creation of online catalogues/finding aids with enhanced full-text search capabilities and the targeted digitization of selected resources.

The Ryrie-Campbell Collection comprises over 1500 items and, in the words of the leading Canadian book collector called upon to appraise it, "provide[s] enormous resources for students of publishing history as well as for the future bibliographic study of the works of L.M. Montgomery." The Collection includes a wide selection of early and rare editions of Montgomery's work, periodicals from the late 1800s and early 1900s containing original Montgomery stories and poems, international language translations, reference works written by and about Montgomery, stage and screen adaptations, personal letters/ postcards/ photos, and artefacts and memorabilia.

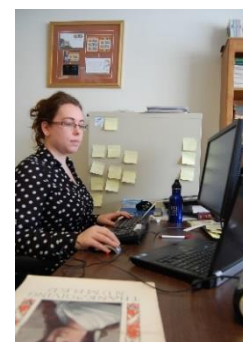


The Robertson Library has provided secure, climate-controlled space in Archives & Special Collections to house the Collection and has committed professional expertise to support and facilitate the use of the Collection, including a print guide. It has, however, been somewhat difficult for researchers to access and to make full use of the wealth of the resources, due to a lack of online information regarding the collection.

The Kindred Spaces project was initiated to address this need in July of 2013 and the details were worked out in cooperation with Mark Leggott (Head of Robertson Library) and Simon Lloyd (Archives & Special Collections) and Donna Jane Campbell (donor of the Ryrie-Campbell Collection).

In the spring of 2014, a part-time Project Librarian was hired at Robertson Library to work directly with Simon Lloyd in creating an on-line searchable inventory of the Collection.

Lindsey MacCallum is a life-long Montgomery admirer. She received her degree in Library Science from the University of Sheffield (UK), but she hails from New Brunswick. She has worked with the Halifax Municipal Archives (Nova Scotia) and the Archives & Special Collections at the University of New Brunswick. There is considerable breadth and variety in her cataloguing experience, which offers excellent complement to the work at LMMI.



As of December 1, 2014, the entirety of the Ryrie-Campbell book collection (approx. 750 items) has been catalogued and is now searchable through the Robertson Library's online catalogue (library.upei.ca > Click Catalogue > type this search term: Ryrie-Campbell). Lindsey is currently working on the periodical collection, and plans are being made to update the Institute's existing online database of Montgomery related citations with the goal of including the newly-catalogued material.

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Rea Wilmshurst and Anderson Silber
Remarks for the Donors' Reception at the L. M. Montgomery International Symposium

Carolyn Strom Collins © 2014

Most of you have surely heard the name of Rea Wilmshurst and read the eight volumes of Montgomery short stories she edited in the 1980s and '90s. You probably know that, while on a visit to Prince Edward Island in 1977 with her partner Anderson Silber, she spotted a stack of old scrapbooks in a corner of a room in the Birthplace that she couldn't resist having a look at. That was the beginning of a beautiful scholarship.

Rea had grown up loving L. M. Montgomery's novels, beginning with the "Anne" books and then moving on to all of the others as quickly as she could. The short-story collections were among her favourite works – *Chronicles* and *Further Chronicles of Avonlea*, and later, *The Road to Yesterday* and *The Doctor's Sweetheart*, both published in the 1970s. Those four volumes contained a total of 55 stories. Rea longed for more Montgomery stories but, until she found the scrapbooks, hadn't known more existed. Can you imagine the thrill she must have felt opening the first scrapbook to discover, pasted on its pages by Montgomery herself, an original copy of "A Baking of Gingersnaps" or "A Wedding at Four Winds Farm" or any of the rest of the 364 stories and 477 poems contained in the twelve scrapbooks just waiting for Rea Wilmshurst to find them and realize the treasures therein.

Rea proceeded to ask permission to photocopy the scrapbooks and soon she began to meticulously catalogue each story and poem. Not all of the stories (and poems) in the scrapbooks had bibliographic information attached to them. Most, in fact. Rea's curiosity and determination led her to many libraries that might have copies of newspapers and magazines from the late 1800s through the 1940s still in their collections. Bit by bit over the next ten years or so, she found citations for many of the stories (360) and poems (379) and, in the process, discovered even more Montgomery stories and poems that had not been pasted into her scrapbooks. (Some of the titles—almost 100 stories and 100 poems listed in Montgomery's ledger -- are still to be found; some have been found in recent years by Christy Woster, Alan John Radmore, myself and others interested in trying to complete Rea's bibliography.)



Rea compiled her results and they became a large part of the Russell/Wilmshurst *Lucy Maud Montgomery: A Preliminary Bibliography*, published in 1986 by the University of Waterloo Library. In 1988, Rea published her first of eight volumes of Montgomery's stories, *Akin to Anne*, with McClelland & Stewart, one of Montgomery's major publishers. Rea's eight volumes contained 143 of Montgomery's stories. Added to those in volumes published earlier, that leaves about 300 stories still unpublished since their original printings. About 400 poems have yet to be republished.

After Rea died in 1996, her Montgomery files remained with her partner Andy. One day a few years ago, I decided to write to him and ask what had happened to them and if there were plans to do any more with the still-unpublished stories Rea had collected. He responded that he still had them and that plans for publishing more had not materialized. We corresponded occasionally after that and in October 2010, Andy graciously handed over Rea's files to me for transporting to the L. M. Montgomery Institute here at the University of Prince Edward Island. After consulting with Simon Lloyd, Special Collections Librarian at UPEI, and Betsy Epperly, founder of the L. M. Montgomery Institute, and others, we agreed they would be a wonderful and

fitting addition to the Island's original scrapbooks that had inspired Rea's interest so many years before. (These scrapbooks are now held in the Confederation Centre Archives in Charlottetown.)

Not long after I met with Andy, I learned that he was ill. He died last year. The gift of his beloved Rea's work will help increase not only our appreciation of Montgomery's stories and poems but also our appreciation of Rea's tremendous contribution to a more complete understanding of Montgomery's talents – as well as her own.

[Note: These remarks were delivered at the Donors' Reception by Dr. Emily Woster in Carolyn's absence.]

Rea Wilmshurst

Stuart Macdonald's naval uniform

L.M. Montgomery's kimono

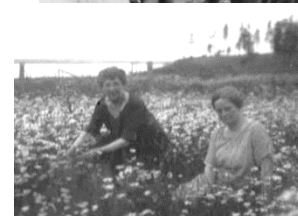
More about the LMMI collections by Simon Lloyd

L.M. MONTGOMERY'S LAST VISIT TO PRINCE EDWARD ISLAND IN 1939

Mary Beth Cavert © 2015

L.M. Montgomery did not record as much about her visit to her beloved Island in September and October 1939 as she did for previous trips. In 1939, a new war was on the horizon and Montgomery's health was starting to decline. As Mary Rubio wrote in *The Gift of Wings*, the trip energized her for a flurry of correspondence afterwards [to pen pal Ephraim Weber in February 1940], but she stopped writing entries in her journals by June 1939 and never resumed.

It was her last visit home; we cannot know if she sensed she might never return, but she did not shortchange herself in any way. It was a glorious autumn with perfect weather, and she had never seen the Island look so beautiful. She arrived on September 16, travelling with Marion Webb Laird and her husband. The Lairds went on to Cavendish to stay with Marion's family at the Green Gables farm, now part of a National Park (and a golf course). Montgomery went to Charlottetown and stayed with her friend from Prince of Wales College days (1893), Fannie Jane Wise Mutch. After graduation, Fannie worked in a book shop in Charlottetown and, in 1905, married Robert Everett Mutch, who became a successful businessman.



On 18 September 1939 Fannie hosted a big reception at her home on Euston Street for Maud and many of her friends. Montgomery spoke to a local reporter that day [*Charlottetown Guardian*: "Noted Island Authoress Interviewed"] and, "as a keen student of European affairs," shared her optimistic view of the beginnings of what would become World War II, "It may be a long and bitter struggle, but I do not think there is any doubt whatever as to the outcome." She talked about building up a Canadian literary tradition; "In the long run, talent and persistence overcome every barrier." She revealed her preference for re-reading Kipling, Edna St. Vincent Millay, Scott, Dickens, Jane Austen, and Trollope. Montgomery recommended a book she had read recently, *Over on the Island*, by a Miss Compton [Helen Jean Champion, Ryerson Press: 1939] which (like her own books) contained history, folklore, and traditions of PEI.

Asked whether her Island memories were growing fainter as a result of prolonged residence in Ontario, the creator of *Anne of Green Gables* ... promptly replied in the negative. On the contrary, she said, her early recollections stood out more clearly than ever against the background of her life. *Green Gables* was an imaginative haven to which she could return at will, however far away she might be in body from her native shore.

The next day, Fannie gave another reception for Maud with her Art Club at the Charlottetown Hotel. Before Montgomery spoke, Fannie proudly introduced her friend and emphasized her unique position as “the first Canadian woman to become an R.S.A. [British Royal Society of Arts] and one of the few to be created an O.B.E. [Companion of the Order of the British Empire]”

At the end of the week, Montgomery travelled to Uigg, PEI, to visit her husband’s family. The day after she arrived, September 23, she wrote a postcard to her dear friend in Scotland, George Macmillan: “Am here for a month. Come for a walk with me on this shore tonight and we will forget for an hour the nightmare that has been loosed on the world. It is unfair that we should have to go through this again. L.M. Macdonald.”

On September 27 she was in Park Corner, staying with Frede Campbell’s sister-in-law, Ella, and she sent a card to Nora Lefurgey Campbell: “Dearest – I am having a good time in one way but the cloud is over all. Hope you are keeping well. Maud.” Although LMM stayed with the Campbell family, she always added visits across the road to the old home of her Grandfather Montgomery to see her cousin Heath, his wife Mary Ella, and their thirteen-year-old daughter, Roma Montgomery.

By September 29 she was in Summerside for a few days and then went to Cavendish for almost two weeks. She returned to Toronto in mid-October.

While Montgomery was in Charlottetown, she visited friends whom she did not mention in her journals. Two of them were sisters, Margaret Beatrice Hamm MacCannell and Lottie MacNaughton, a nurse. While it is not entirely clear how LMM knew Bea and Lottie, who were a few years younger, it is likely that they met through a mutual friend, Fannie Wise Mutch. The Hamm and Wise families lived a mile or two apart, near Milton, PEI. After Fannie married R.E. Mutch, she lived on Euston Street in Charlottetown, two blocks from Bea MacCannell. Lottie lived in an apartment next to Bea’s house.

Dr. William MacCannell recalls meeting Lucy Maud Montgomery when he was with his Grandma Bea in 1939. He is a graduate of Prince of Wales College and Dalhousie Medical School, specializing in psychiatry. He remembers that his Aunt Lottie was working on the day Montgomery came to visit; he had a “brief captive audience:”

The Day Lucy Maud Came to Town

William MacCannell ©2014

It was quiet at home - the year my father and uncles had gone to war. I was five years old in 1939 and I liked to run and jump. When I was noisy, some grown-ups gave me dirty looks and a few said I was "bad." I didn't think I was bad - even my aunt said I wasn't really "bad", I was only "mischievous." I didn't know what that meant but it made me feel good.

My grandmother lived next door. I visited her every day and she would give me big sugar cookies. Sometimes she gave me pennies and nickels so I could buy candy and ice cream cones from the corner grocery stores. She seemed to always have money not just in her purse but all over, like under the table's oilcloth or on the back ledge behind the kitchen coal stove. My grandmother was very kind and she never told me to stop running and jumping.

One day I was very surprised when my grandmother for the first time told me to be good. This had to be a special day. "My friend, Maud, is coming to visit," she said. I knew immediately what she meant -- I had to be quiet with no running and jumping.

There was a light tap on the door and my grandmother happily welcomed her friend, Maud, who swept into the living room wearing a long, dark dress, a shawl over her shoulders and a big hat with blue ribbons on it. The next thing I remember is my talking non-stop as I stood at Maud's knee as she and my grandmother listened to me with interest. I must have talked for ten minutes, or maybe more.

My mother came through the door smiling at my grandmother and her friend saying to me "it's time to come home - your grandmother and her friend want to talk." My mother took me by the hand and we went home.

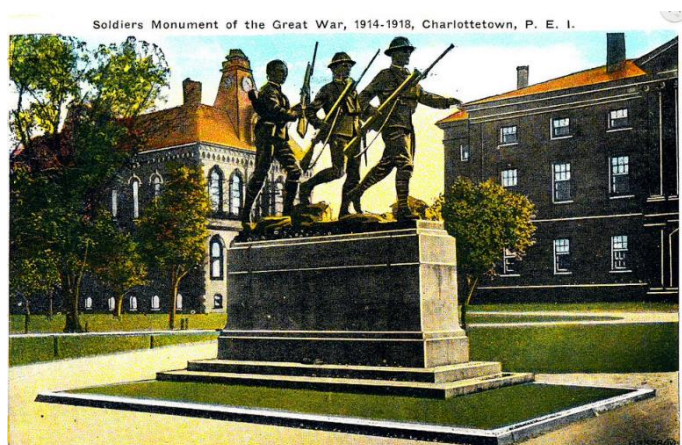
I did not run or jump that day.

I often wonder what I said.

Montgomery's last days on Prince Edward Island were filled with the glow of breathtaking woodlands, "crimson sunsets, ... hymns of the sea," "soul satisfying" conversations with dear friends, and a brief meeting with a small child who always remembered her.



[This is a photo from Bill MacCannell – he is marching with the PEI Highlanders in a 1939 parade a few months after meeting LMM. The postcard shows the Charlottetown WW I memorial]





George Campbell FWP Bolger



Jennie, John Macneill Kate Macdonald E. Epperly



Mary Rubio



Campbell Farm in Park Corner



Lover's Lane in Cavendish



CREDITS

LMM photo in header from Donna J. Campbell: Sanford's Women Institute, 1915

Images: *The Delineator*, July 1919; Library and Archives Canada; L.M. Montgomery Collection/Archival Collections/University of Guelph Library; Uxbridge Historical Centre; Toronto Public Library, private collections of Mary Beth Cavert, Carolyn Collins, Christy Woster.

Conference photos by ANNE VICTORIA PHOTOGRAPHY

<http://www.annevictoriaphotography.com>

Contact avwoster@gmail.com

[Acquire images from the 2014 Montgomery conference](#)



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