

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

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This year we are pleased to include reflections about *Anne* from readers in Slovakia and New Zealand and book notices in Gaelic and from Poland and Japan. Read about LMM's last visit to her childhood home; it features two notable Nova Scotians. Our header celebrates the centennial of *Rilla of Ingleside*; the images are the first edition of the book and a magazine photograph by Herman Mishkin that L.M. Montgomery saved and labelled "Rilla."



**L. M. MONTGOMERY'S LAST VISIT TO HER CHILDHOOD HOME:
 ANNE'S HOUSE AND REMARKABLE ANNE FANS**

Mary Beth Cavert © 2021

In the 2019 issue of *The Shining Scroll* we included articles about the Green Gables Heritage site (the farmhouse and land known as Green Gables) and the history of the Webb family who lived there, dear friends and neighbors of author L.M. Montgomery. This house in Cavendish, PEI, has been a favorite destination of readers and tourists since *Anne of Green Gables* was published in 1908.



In the past, many tourists went to "Green Gables" to enjoy the environment of *Anne* without knowing that the character's "birth" home was across the road, to the east, at the well-loved Macneill

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homestead where the author lived for over thirty years and where she created *Anne of Green Gables* (Montgomery's Cavendish home, is a designated National Historic Site).

Montgomery left her Cavendish home when she married in 1911 and moved to Ontario. The empty house fell to ruin until it was taken down in 1920 by Montgomery's Uncle John F. Macneill who inherited the property.

Yet – that dear, old, beloved spot – my old room – to go into nothingness! It cannot be helped – it is foolish to feel it – but it hurt someway...

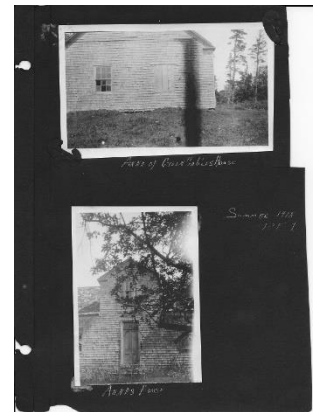
L.M. Montgomery journal entry, 23 April 1920

This autumn I received a very nice reminder that this beloved old spot was acknowledged as Anne's house by a young tourist long ago.

We were contacted by a relative of Mary Ross Barker (1905-2004) who saved an old family photo album from Mary's youth. In it were two photographs that Mary took of L.M. Montgomery's home in 1918 on a page she labelled, "Summer 1918 P.E.I."

Mary was thirteen years old when she went to Cavendish and she captioned the photograph of the Macneill's front door as "Anne's House." She also took a photo of the south side of the house (showing a fence post in the foreground and a portion of LMM's upstairs bedroom window) which she labelled "Anne of Green Gables House."

Mary's photos show a place clearly in decline, one that caused Montgomery, the last resident of the house, great heartache. The author went back to the old home (perhaps the only time that she did) the same summer that Mary took her pictures and we can see in them what Montgomery also saw at that time:



Through the broken window panes torn strips of the old white blinds were fluttering. The poor old home, how sad, how forlorn, how reproachful it looked!...I went up the stairs in the dark. I stood on the threshold of my old room—my old small illimitable kingdom. But I did not go in. The window was boarded up and the room was as dark as midnight. Somehow, I could not enter it. It was too full of ghosts—lonely, hungry ghosts...These pilgrimages to shadow land are eerie things with an uncanny sweetness. I will make no more of them.

L.M. Montgomery journal entry, 10 July 1918

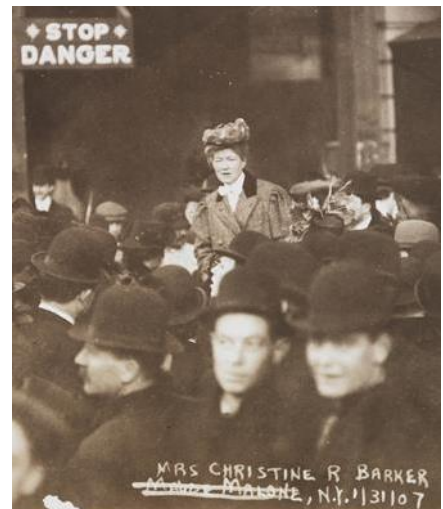
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Who was this thirteen year old girl who captured images of L.M. Montgomery's house near the moment of Maud's last visit?

[Mary Ross Barker](#) was a very accomplished person (the link is a chapter from *Sculptures from Jagged Ore: Essays about Cape Breton Women*). Barker was born in New York City; her family moved to Toronto by the time Mary entered school, first at Branksome Hall, a private boarding school in Ontario, and finishing at Margaret Eaton School in Toronto. Mary taught Physical Education in a series of employments in which she was granted increasing responsibilities and positions for her innovations and programs. She excelled as a Director at the University of Western Ontario until 1939 when she was recruited as a commissioned Staff Officer in the Canadian Women's Army Corps in London, Ontario, during World War II.

Afterwards she worked for the National YWCA until she retired and moved to her property on Rocky Road Point in North Bay, Ingonish, Cape Breton Island. As the owner of a station wagon, Mary and her partner, Irene Gettas, provided ambulance service for the area, saving many lives. She initiated the Ski-In-School program for children, lobbying local politicians for funding—her program was eventually adopted for the whole province. She also formed the Ingonish Women's Hospital Auxiliary raising funds for hospitals and dental clinics and served on the Board for the Canada Winter Games in 1987. These efforts, among many others, earned Mary the award of the Order of Canada in 1999. After her death Mary's estate created a trust fund which has benefited many recreational activities in the Ingonish community today.

Mary's success was nourished by her Canadian mother. [Christine Ross Barker](#), was born on the Glen Farm in Little Bras d'Or, Nova Scotia. Christine was intelligent and ambitious (she was eight years older than L.M. Montgomery). After graduating from Sackville Ladies College in New Brunswick, she worked successfully for a jewelry company and then a yacht agency on Manhattan Island, New York City. She enrolled in New York University achieving one of the highest grade points at graduation but was denied a degree because she was a woman. She enrolled again in the school of law, working full time and studying at night, until she successfully argued her case in court and became the first female Chartered Public Accountant in the US. Christine was active in the women's suffrage movement and Women's Peace Union. After her marriage on 23 December 1903 in New York to Wesley Edward Barker, the couple moved to Toronto; Christine conducted a successful private CPA practice while her husband ran an insurance and real estate business. In 1918, she took her daughter on a trip to Prince Edward Island where they walked on the grounds of L.M. Montgomery's Cavendish home. She died on 25 June 1940 in London, Ontario, where



her daughter was stationed during the war. Her gravestone is in Brookside Cemetery, New Glasgow, Pictou County, Nova Scotia.

Christine Ross and Maud Montgomery both possessed talent and perseverance. Christine encouraged those traits in her daughter Mary—she could be whatever she wished to be.

The quiet pastoral “Anne” (Macneill) house in Cavendish, PEI, continues to enrich the spirit of visitors—the Jennie and John Ernest Macneill family has restored the homestead grounds with an authenticity that allows Montgomery fans to experience the sense of place that the author herself felt so keenly.



Many thanks to Christine’s niece, Susan Ross, for providing the photographs from her cousin Mary’s album and sharing the amazing stories of these admirers of *Anne of Green Gables*.



Image of Christine Baker in New York <https://digital.janeaddams.ramapo.edu/items/show/27237>

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Gender roles in Slovak Children's Literature Through the Lens of *Anne of Green Gables*

[Natália Dukátová](#)

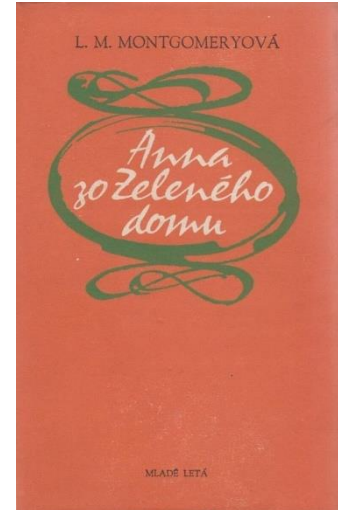
I always wondered what would have happened to me and where I would be, if *Anne of Green Gables* had not come to me. I thought about whether my way of thinking would be the same if I had never known her? I will never know the answer, but I know that ever since I took *Anne* in my hands for the first time, she has never left, and she never will, because what is inside her is also inside of me, from the first line to the last.

I grew up in Czechoslovakia in the 1980s and 1990s. They were beautiful years, and we had plenty of everything—free schools, summer camps, healthcare, and schoolbooks. We had children's songs, exhibitions, playgrounds, and lots of children's books, written in Slovak but also translated from many foreign languages. Through the eyes of a child it may have appeared that we had everything, but I have to say it was not really like that. Books that managed to enter our market were censored by the communist regime, present here since 1948, a fact I became aware of only later.

Being a small country, Slovakia always depended not only on domestic book production, but also on translations, which over the years formed and completed the picture of Slovak literature. After 1948, the Soviet Union became the main model and ideological example; Soviet books formed the majority of translations. All books, including children's books, were subjected to the dictate of the state; private publishers were replaced by central publishing houses, which enabled a more thorough control. While one might assume that children's books would not contain anything that would trouble any kind of regime, of course they do. The authorities considered material problematic that included religious motifs, sentimentality, naive romanticism and infantilism, which were all in conflict with communist ideology. The English language was the language of our enemies, so the only children's books that were allowed on the market were classic works such as James Fenimore Cooper's *Last of the Mohicans*, Mark Twain's *The Adventures of Tom Sawyer* and *Huckleberry Finn*, Harriet Beecher-Stowe's *Uncle Tom's Cabin*, Jack London's *The Call of the Wild*, and Robert Louis Stevenson's *Treasure Island*. (1)

At the end of the 1950s the situation began to normalize, the atmosphere began to loosen, and our country opened up to the world for a short period of time. This was surely linked to the death of Stalin, the rise of Khrushchev, and a consequent breaking of the taboo surrounding Stalin's cult. Under the heavy influence of the USSR, Czechoslovakian literature still only copied or followed Soviet models. Some other English classics were published—Jonathan Swift's *Gulliver's Travels*, Charles Dickens' *Oliver Twist*, Walter Scott's *Ivanhoe*—and Daniel Defoe's *Robinson Crusoe* was adapted, although the text was shortened and retold, not translated. (2)

Then, in 1959, *Anne of Green Gables* was translated into Slovak for the first time. (3) One thing cannot escape your attention about the translated books mentioned above: they are all works about boys or men, and belong to the so-called “adventurous literature for boys.” You can imagine that after all the censorship and restrictions, strict book selection almost solely from the USSR and other “befriended” socialistic countries and government approval of any English literary work, the publishing of *Anne*, particularly as literature for girls, was a small miracle. *Anne*, however, had several “guardian angels” at her side. One of them was the translator Jozef Simo, whose translation is considered a treasure to this day. As well, fortunately, *Anne of Green Gables* was an “old” book describing the past. Even with the same plot and the same characters, if it was set in the contemporary world, *Anne* would almost certainly have been banned. The regime tolerated books about the past—Slovak literary studies even gave them the name “literature of the return to childhood” —and this allowed for the publication of the adventure books translated from English which are mentioned above, which described either past or fictional worlds. The only books about the contemporary world that were allowed to be published were from the Soviet Union and these automatically included communist propaganda. (4)



So why was *Anne of Green Gables* translated and published only in 1959? Why not in the decade when it was written, or in the following years, when there was not yet a communist regime and private publishing houses still existed that could have decided without any censorship what would be published or translated? When *Anne* was published in North America in 1908, Slovakia as a country did not exist; it was under Austro-Hungarian control, and the conditions for the development of the language and literature were very limited. Slovak children could not be educated in Slovak, and they could not read Slovak books. Although we had Slovak female authors, they nearly solely came from families of scholars, priests, or male national revivalists. There was no time for children’s literature at home or in schools. Even when children’s books were published, they had very little in common with a real child’s world, were very informative, with the accent on education, and did not show a lot of interest in children’s inner worlds and their needs. (5)

Only after the formation of Czechoslovakia in 1918 and the recognition of the Slovak language were books written in Slovak given the opportunity to develop. Children’s literature was starting nearly from scratch; apart from classic fairy tales, nothing that would suit children perfectly was published. Slovak children’s books were first published in the 1930s, when this kind of literature left its didactic or utilitarian focus and began to depict real and authentic childhood, in some cases strongly inspired by the difficult social situation of children and the struggle to escape poor conditions. One fact about the most important Slovak children’s books of this period, whose fame persists, is very interesting: in these stories of children and animals and fairytales the protagonist was again always a boy or a man. Girls and women were only shown as nurses, wives, daughters, or mothers of the heroes. Of course, women had their positive status; however, they were never in the foreground of the story. They were more the

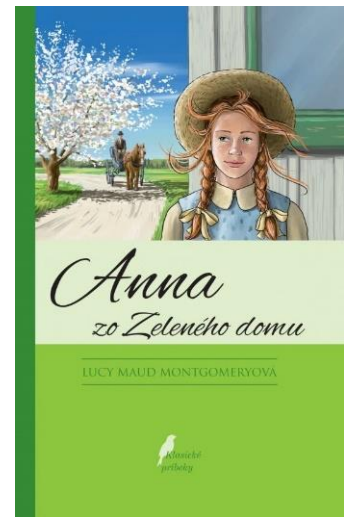
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protectors of their sons and brothers. They did not have the choice to use their own will and diligence to change their lives for the better. If we summarize the domestic and translated books, positive figures in girl's literature did not exist until the year *Anne* was translated, although paradoxically, women got more support after 1948, in socialism, than in the democratic times before the Second World War.

While Slovak literary heroines live in the background of male stories and almost never step over the shadow of poverty, Anne changes her own poverty and plight into something that could bring happiness. She manages to do it by re-naming the places around her, by living in her dream world, where the fairies, echoes or her resemblance in the mirror co-exist. Her destiny before she came to Green Gables was tragic, but she could not stop dreaming about a better life, and therefore she changes ordinary situations or disappointment into something positive. Romance in her version is not only about a relationship with a boy, as it was in the Slovak books. For her, romance is to climb up a wild cherry tree and spend a night in moonshine. It is changing her name to Lady Cordelia Fitzgerald or acting out a poem from Lord Tennyson and his mythical Camelot. Romance for her means to faint or nearly drown. Romance for her is places such as Lake of Shining waters or Lover's Lane, or simply her way to school.

Anne's excellence also lies in how she is true to herself. By mistake she is sent to Prince Edward Island, and she manages to win everyone over with her personality, with no help from a man or a boy. A boy is not intrigued by her because of her beauty or because she is a good cook, but because of her intelligence, which is one of the most important heritages in the book. When Anne wants to carry on with her education and she does well at school, Matthew and Marilla are proud of her, always supporting her any way they can. For her skills, she receives recognition from the whole village. Additionally, her beloved teacher is a woman. And finally, Anne—being chatty, impulsive, irresponsible, disobedient and explosive, although with loving heart—is the absolute opposite of a girl in the Slovak environment until the 1960s, when the new heroines arrived.

Since 1959, *Anne of Green Gables* has been published thirteen times in Slovakia, with the edition from 2015 for the first time adding or changing passages omitted in the earlier editions. The first complete edition of *Anne of Green Gables* in Slovak was therefore published 107 years after the original edition. As I mentioned before, the communist regime enforced atheism, and any displays of faith, especially in the 1950s, were punished. That was why several parts of the novel referring to God, Providence, praying, people going to church or publicly professing their faith were left out or changed. Translator Jozef Simo (1909–1984) had to change God to “happiness,” and the Almighty to “relying on myself.” Nevertheless, a praying Anne surprisingly remained in the seventh chapter. Here, Marilla discovers with horror that Anne does not pray because she believes that God deliberately gave her red hair. There's also a sentence kept where Anne explains to Marilla who



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God is: "God is a Spirit, infinite, eternal, and Unchangeable, in His being, wisdom, power, holiness, justice, goodness, and truth." (6) The passage was probably saved by the fact that, with its omission, the entire chapter would lose its sense. In other parts of the book, praying was not so lucky, and it was replaced by words such as "obey," "be good," or "hope": "You must say your prayers while you are under my roof, Anne" (7) was translated as "While you are under my roof, you'll have to obey me." (8) "I could pray right now and not find it a bit hard" (9) was translated as "I could be good now and it wouldn't be difficult at all." (10) Such changes can be found on more occasions in the text, but considering that *Anne* was translated at all, these interventions from the government seem relatively minor. (11)

Apart from *Anne of Green Gables*, since 1969 two other installments were published regularly: *Anne of Avonlea* and *Anne of the Island*. Only after 1989 were all of the installments published together with further books, though some of Montgomery's other novels have still not been translated. In 1993, *Anne of Windy Poplars*, *Anne's House of Dreams*, *Anne of Ingleside*, and *Emily of New Moon* were published, but the Anne series wasn't completed until 1994, when *Rainbow Valley* and *Rilla of Ingleside* were published. *Chronicles of Avonlea*, *Further Chronicles of Avonlea*, *The Story Girl*, and *The Blue Castle* were published in 1995, *A Tangled Web* in 1996, and *Emily Climbs*, *Akin to Anne: Tales of Other Orphans*, and *The Golden Road* in 1997. Between 1998 and 2008, edited collections of Montgomery's short fiction were published: *At the Altar: Matrimonial Tales*, *After Many Days: Tales of Time Passed*, *Across the Miles: Tales of Correspondence*, *Against the Odds: Tales of Achievement*, *Christmas with Anne and Other Holiday Stories*, and *Among the Shadows: Tales from the Darker Side*.

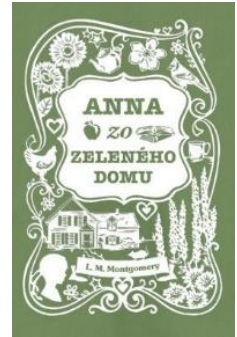
When a translation of a book such as *Anne of Green Gables* arrives in the literary world, its readers cannot remain the same as before. In 1959, a Slovak literary journal criticized children's literature for girls, depicting the lack of any patterns and "treasures." In the same year, the first treasure appeared in *Anne*, a book that led the way for other gems, this time written in Slovak, as if the authors of literature for girls suddenly finally knew what this concept encompasses and what it should look like. While I cannot fully prove the impact, I am sure that at least some of the authors read *Anne of Green Gables*, because in those years, people read anything that came from the English-speaking world, as such material appeared exotic to them. At this point it became clear that a girl may read about another girl and that the author can look inside and describe what the heroine feels without any pathos or usage of kitsch or superficiality. The fact that a book, at that time already quite old, proved to be timeless and to have something to say just shows the ageless quality of *Anne of Green Gables*.

In 1963, four years after the release of *Anne*, one of the popular Slovak books, called *Jedina (The Only One)*, was published. This book is about a 15-year old girl hitting puberty who talks about her everyday experiences and troubles. It uses first person narrative and depicts a girl who is sensitive, a little unbalanced, talks back, sometimes misbehaves, and is opinionated, yet caring and smart, in all of which which she resembles Anne so much. The novel was a huge success, which demonstrated the now equal position of children's literature for girls; a positive heroine is necessary, important, and does not have to exist only in the background. A lot changed after this book and the new era of children's books began. Works about girls stopped being taboo, and many excellent books were written. In 1967, the only publishing house in Czechoslovakia funded a new imprint called "Čajka (Dove)," (12)

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specializing in girl's literature. While the generations before *Anne* did not read anything that would help them to move forward, the generations after *Anne* grew up in the boom of quality girls literature. *Anne* must have been an inspiration. Girls who read the new books began to understand the world differently. They must have been proud to be girls and future women, to understand that they are equal and entitled to share their own opinions.

When I read *Anne*, at the beginning of the 1990s, we finally lived in democracy and I had access to good quality literature for girls. I considered it normal that I could also read other books written for girls, that there was a department in the library dedicated entirely to this genre and where I could choose what I wanted to read, in contrast to the girls living in the years before *Anne* and without her. Personally, since I read it for the first time, *Anne of Green Gables* has affected my whole life. My love for books is in my genes I guess, but she doubled my love for literature more than any other book. She always was and always will be the most important and favourite book that I read every year more than once. She helped me to understand myself. She was my consolation, happiness, and my best friend. *Anne* also represented the freedom and happy life somewhere in another beautiful place called Canada, which had to be very close to heaven.



(1) Sliacky, Ondrej. *Dejiny slovenskej literatury pre deti a mladez do roku 1960*, 169.

(2) Ibid. 1960, 244-51.

(3) Schmidtova-Hornisova, *Bibliografia prudukcie vydavatelstva Mlade leta za roky 1950-1969*.

(4) Sliacky, *Dejiny slovenske literatury pre deti a mladez do roku 1960*, 189-94.

(5) Sliacky, *Dejiny slovenskej literatury pre deti a mladez do roku 1945*, 60-5.

(6) Montgomery, AGG, 99.

(7) Ibid., 100.

(8) Montgomery, *Anna zo Zeleneho domu*, 52.

(9) Montgomery, AGG, 123.

(10) Montgomery, *Anna zo Zeleneho domu*, 75.

(11) Grozdanovicova, "Co sa stratilo v Zelenom dome," 44-55.

(12) Schmidova-Hornisova, *Bibliografia prudukcie vydavatelstva Mlade leta za roky 1950 – 1969*, 517-21.

book images: https://anneofgreengables.fandom.com/wiki/Gallery:Anne_of_Green_Gables/Slovak

CENTENNIAL OF RILLA OF INGLESIDE

Mary Beth Cavert



Rilla of Ingleside was published on 4 August 1921 followed by a second printing on 26 August, a third on October 26, and many more thereafter. It was the final book in the *Anne of Green Gables* series published in L.M. Montgomery's lifetime and featured Anne and Gilbert's family and their youngest child, a maturing young woman, during the years of World War I. It was dedicated to L.M. Montgomery's best friend.

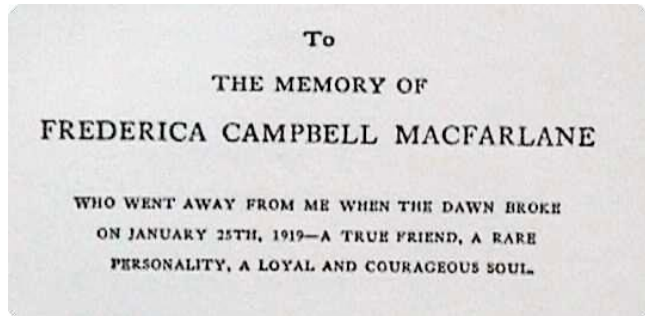
[Excerpt from *L.M. Montgomery's Kindred Spirits*,
unpublished manuscript, Mary Beth Cavert © 2021]

When Lucy Maud Montgomery dedicated *The Story Girl* to her cousin Frederica Campbell in 1910, she could not know that the years of their deep-rooted friendship were half over. She began writing her tenth book, *Rilla of Ingleside*, two months after Frede died on 25 January 1919. When the author wrote the book dedication a year and a half later the memory of her most intimate friend and "the most wonderful woman" she had even known was painfully fresh—Frede Campbell became an enduring emotional presence over the remaining days of her life. *Rilla of Ingleside* was the first book by L.M. Montgomery that Frederica Campbell would never read.

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The linking of Frederica Campbell to *Rilla of Ingleside* was made inevitable by her death. Montgomery wrote this book with energy fueled by anguish—its purpose was to reflect home life during war and be a "tribute to the girlhood of Canada." *Rilla* was a story with courageous women, heroism, loss and sacrifice in the context of The Great War.

Rilla ended with the old world destroyed and a new world beginning, but for Montgomery it simply marked the destruction of her old world, and the end of her years of happiness. No one close to Maud Montgomery Macdonald could replenish her own reserves of courage and spirit of youth as much as the person she called her soulmate. And there was no one else so closely associated with Maud's own Canadian homes as her beloved cousin, Frede.



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 ([see Reading Rilla Through Covid-19](#)). Group members volunteered to read chapters followed by discussions—Ben and Andrea provided a treasure trove of fascinating background and context. More book discussions followed: *Jane of Lantern Hill*, *The Blue Castle*, *Chronicles of Avonlea*, *Emily of New Moon*, and *Emily Climbs*. They will begin ***The Story Girl* on January 10th, 2022** (join anytime on Facebook by contacting Andrea, acmcken@gmail.com). You can listen to each chapter on Andrea's YouTube channel, AndreaYorkU:

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

To celebrate the centennial of *Rilla*, we have reading recommendations:

- ❄ The *Rilla of Ingleside* edition (2010, full text, [no abridgements](#)) that Andrea McKenzie and Benjamin Lefebvre edited is available in [ebook](#).
- ❄ [Readying Rilla](#) is the original manuscript/draft with all of LMM's changes showing her creative process while writing *Rilla of Ingleside*—prepared by Elizabeth Waterston and Kate Waterston at Rock's Mills Press.
- ❄ Two of the articles in our periodical, *The Shining Scroll*:

"If Our Women Fail in Courage, Will Our Men Be Fearless Still," by Mary Beth Cavert.

Shining Scroll 2014 part I

<http://www.weebly.com/uploads/2/2/6/5/226525/theshiningscroll2014part1.pdf>

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“Comfort in Conflict,” by Sandy Wagner. *Shining Scroll* 2014 part II

<http://lmmontgomeryliterarysociety.weebly.com/uploads/2/2/6/5/226525/theshiningscroll2014part2.pdf>



Find several *Rilla* articles in [L.M. Montgomery and War](#) (2017), eds. Andrea McKenzie and Jane Ledwell.



ANOTHER CENTENNIAL !

2022 is the centennial year of our beloved [Elizabeth Hillman Waterston](#), born April 18, 1922, who has given us decades of fascinating insight to L.M. Montgomery. In January 2011 Elizabeth was named to the Order of Ontario, in November 2011 she was made a fellow of the Royal Society of Canada, and on June 29, 2018 Elizabeth Waterston was appointed to the Order of Canada.

Ministry of Citizenship and Immigration
Ontario Honours and Awards Secretariat
March 10, 2010

It is a great pleasure to write a supporting letter for the nomination of Dr. Elizabeth Hillman Waterston for the Order of Ontario. I am an independent L.M. Montgomery scholar who has become an ardent admirer of Dr. Waterston because of her welcoming scholarship, effusive support, and accessible intellectual brilliance.



I have known Dr. Waterston as a mentor and friend since 1994 when I first started my research into Montgomery’s life and work. She has always been a tremendously generous resource of facts and entertaining and insightful perspectives on the world-famous Canadian author—especially on Montgomery’s life as a resident of Ontario in Leaskdale, Norval, and Toronto. Dr. Waterston has a deep understanding and love of the cultural and literary history of the province, which she has shared in illuminating and engaging ways with her international audiences over the years.

Elizabeth is not just an expert on a Canadian icon, but is considered a “giant of the Montgomery scholarship world” (as she was called at last summer’s international conference in Sweden). And indeed, to hundreds of fans and scholars everywhere, Dr. Waterston does stand tall as an articulate, credible, and incredible spokesperson for knowledge and understanding of Montgomery and life in Ontario, especially during World War I and the Depression. Many of us know more about Canadian history through Elizabeth Waterston than we remember about our own local history. In addition to her teaching and writing, she has spoken to numerous

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audiences in Ontario and North America, and her books and articles are widely read and discussed on countless Internet literary discussion boards with participants from all over the globe.

I must credit her work, in collaboration with Dr. Mary Rubio, as the reason why readers and academics have traveled to Ontario in the last twenty years. At least five of my own visits to the province were prompted by their research, enthusiasm, and hospitality. I was very fortunate in the fall of 2008 to visit the Guelph home of Dr. John McCrae with Elizabeth. We both paid our respects to a remarkable man whose life and times we honored. Afterwards, we went outside of town to the farm where she and her husband lived so happily and raised their large and talented family while they taught at the University. She was proud of the garden they had grown, she enjoyed the beautiful countryside and was happy to remember what a rich experience those years were to her!



At the 2008 L.M. Montgomery International Conference on Prince Edward Island, Dr. Waterston was recognized as a pioneer who has helped preserve Montgomery's legacy for all readers. The recognition was initiated at the grass roots level, not by an institution, because of Elizabeth's status as a well-loved ambassador and representative of an ebullient brilliant scholarship that is open to all. She is a Canadian magnet, pulling us all in to her joyful celebration of her culture, art, and people.

Thank you for this opportunity to share my thoughts about this remarkable person with the unquenchable spirit.

Mary Beth Cavert



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CELEBRATING LIVES

Mary Beth Cavert

ELEANOR R. MACNEILL (1939-2021)

“Eleanor was a wonderful ambassador, representing the tourism industry of Prince Edward Island for over 60 years.”

I was a guest of Eleanor and her beloved husband Alvin at their Parkview Farms Tourist Home twenty-two years ago. They have one of the last farms in Cavendish, a beautiful dairy farm on the North Shore. I wanted to stay with them because they are good friends of Jennie and the late John Macneill and their property once was farmed by Alvin’s great-uncle and aunt, Alec and May MacNeill, dear friends of L.M. Montgomery. She dedicated *Pat of Silver Bush* to Alec and May and stayed in their home on her visits. Alec took LMM to a beautiful spot that she named “the secret field” and included it in her book. Alvin took me there in 2000, it was no longer a field but it was special. Eleanor



MacNeill will be very much missed in Cavendish and by all who knew her. “Eleanor loved her home in beautiful Cavendish. She treasured her time with family and friends. Alvin and Eleanor opened their home and hearts to many loved ones from around the world.”

BUDGE WILSON (1927-2021)

“When she was approached by Penguin in 2006, Budge Wilson had trepidations about writing a prequel to *Anne of Green Gables* [*Before Green Gables*, 2008]. She wondered if L.M. Montgomery would have even wanted her to do such a thing, what it would be like to write about a character someone else had created, and (if Wilson did decide to do it) how others might respond.”



Remembering Our Friend: Budge Wilson, L.M. Montgomery Institute

Budge Wilson, from Halifax, Nova Scotia, wrote more than thirty books for readers of all ages. Her first book was published in 1984 and her work has been published in ten countries. Budge was made a Member of the Order of Canada in 2004 and was a speaker and writer-in-residence at the 2008 Montgomery conference celebrating the centennial of *Anne of Green Gables*. She wrote about her experience writing the prequel in [Anne around the World: L.M. Montgomery and Her Classic](#), “Writing *Before Green Gables*.” Eds. Jane Ledwell and Jean Mitchell. McGill-Queen’s University Press, 2013, 281–88.



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SEEING THE FLASH: L M MONTGOMERY'S NATURE AND 1940s NEW ZEALAND

A paper presented at the 2010 L M Montgomery Conference at the University of Prince Edward Island on L. M. Montgomery and the Matter of Nature.

Dr. Hilary Bracefield

In memory of the author:

Tribute by her sister, Lindsay Gunn

<https://www.theballancehouse.com/ourstories/2020/4/26/hilary-bracefield-1838-2020>

Society for Musicology in Ireland

<https://www.musicologyireland.com/news/hilary-bracefield-rip>

Ulster New Zealand Trust

<https://www.theballancehouse.com/news/2020/4/23/death-of-long-serving-volunteer-hilary-bracefield>

We have been hearing a lot about L M Montgomery and her books as read in Sweden, Finland, Japan and China, but nothing yet from the southern hemisphere, which has, of course, substantial differences.

I am going to talk about the reaction to books by Maud Montgomery by a New Zealand youngster growing up in the late 1940s and early 50s, a reaction she would not probably have thought particularly about, although she knew her works were popular in Australia and New Zealand: there had been an arrangement for Australian editions of them by Angus and Robertson from 1925 on.

But given that the books are full of vivid descriptions of the natural world of Prince Edward Island, how far did a New Zealand child understand them? This is quite a personal account of my readings; by the end of my teenage years I knew many of her books.

I'm glad this conference has a number of papers on the Emily books, because they were my favourites, and where I began. I simply don't know when I first read *Emily of New Moon* because it was in the house: my mother's copy is a 1923 first edition from Frederick A Stokes and Co., New York. I only realised that on getting it out to write this paper. But my first memory of L M Montgomery's work would have been that cover.

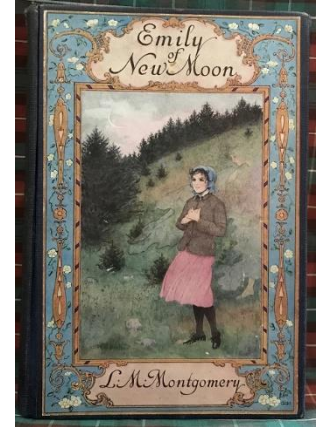
Hilary Bracefield, 1938 - 2020

April 26, 2020



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This straight away poses problems to child readers in New Zealand. Not Emily's clothes, not the wind women, not the flash (we saw the southern lights, the Aurora Australis, where I lived—I saw it as the pink glow in the picture), but first, the trees. What were they? They looked like English Christmas trees, not the macrocarpa of my surroundings. Secondly the new moon. It is the wrong way round! My sister and I recognised this, but never thought to ask a grown up and the different positions of moon and sun in the two hemispheres were never explained in school science lessons. They go on about water going a different way down plugholes, but it was only on arriving in the northern hemisphere in 1970 that I worked things out for myself. So while I loved the picture of Emily seeing the flash I always wondered about that wrong-way-round moon, and reading the book itself posed a number of other problems. [Ed. Note: In her journal entry of 29 August 1923, LMM noted that the cover illustration was of “an old moon, not a new one!” – CSC]



I should explain that I was born in Dunedin in the South Island of New Zealand, a harbour city, surrounded by hills, but at the time of reading the first of Montgomery's books I was living in a dry, arid, and isolated part of inland Otago province, not well known even in New Zealand, where my headmaster father had gone to do his ‘country service’ to gain promotion. We lived first in Balfour, a small village, and then in Clutha Valley, not even a village. Both had dry hot summers and dry frosty winters, with very little rainfall or snow, both mainly sheep farming areas—farming sheep for wool. Both had small plains and dry hillsides. What tree and shrub cover that had existed had been burnt in the 1860s by the first settlers. What trees were planted were dull macrocarpas and poplars, which grew quickly as shelter belts against the dry winds. Self-seeding willows stemming from plants left by gold miners grew along rivers and streams. Nothing was more than about 80 years old.

Did I know anything about Canada? When I first read the books, I assume virtually nothing. But we did do geography at school, and fairly soon I had some basic facts under my belt: the map with provinces and capitals, the Great Lakes and St. Lawrence Seaway, the prairies and ‘exports’. PEI must have just about made it on the map. But whether I particularly placed *Emily of New Moon* in PEI I’m not sure. Montgomery doesn't make a great thing of where the book is set. There is a mention on page 21 [Ch. 3] about Aunt Ruth being “the neatest housekeeper in PEI”, and on page 74 [Ch. 7] Cousin Jimmy tells the story about how the Murrays came to the Island. I think I just accepted that the book was set somewhere in the northern hemisphere, but probably not in Britain. My early reading experiences of Montgomery all came fairly close together. I don't know when I first read Emily, but my sister and I were given *Anne of Green Gables* and *Anne of Avonlea* by our Aunt Em at Christmas 1949 and *Chronicles of Avonlea* and *Anne of the Island* in 1950, and I found *Jane of Lantern Hill* in the school library in about 1948 or 1949. Other books followed later, but for me it was Emily and Jane who were my favourites, though because all my schoolmates loved Anne, and I had the book to hand, it was also well read. Incidentally, all those books, except my Emily, came without illustrations (they were wartime editions): not on dust jackets or frontispieces or interspersed in the text. Having seen so many illustrations here at the conference, I am glad we were left to use our imaginations.

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I should add that this was not long after World War II and children's books were only starting to appear in numbers again. But they were largely English children's books. I had the William books and early Puffins, for example, plus my parents' books. At the time there were virtually no New Zealand or Australian children's books and the excellent quarterly School Journals, provided as reading material for each age group, had mainly content about the wider world. So my literary experiences were from the northern hemisphere, and it probably didn't occur to me then that they bore little relation to my real life.

I'll illustrate my experiences of the differences by reference just to *Emily of New Moon* and *Anne of Green Gables* (my first of her books and her first). But I must tell a story about *Jane of Lantern Hill* which I loved partly because of her setting up house, I suppose. You know how you use an expression which no-one else around you seems to know, and you wonder where you picked it up from? Only by rereading *Jane* which I bought on my first trip to PEI in 2000, having not read it since the 1950's (I hope it's still in that school library), did I realise that it was from Mrs. Meade in the book that I learned to talk of snacks being useful to "stay one's stomach"—four times in the book does Mrs. Meade give Jane food to stay her stomach—and I still say it.

Well, to the descriptions of nature in *Emily* and *Anne*. Although I accepted the topsy-turvy seasons of the northern hemisphere because of my constant reading of English children's books, I had to make the necessary adjustments. Montgomery is careful to show her stories' progressions through the year by naming months or seasons and giving fitting descriptions. Both Emily and Anne, significantly, arrive at their new home in June, with descriptions of the blossom as the time, most vividly in Anne's discovery of the White Way of Delight (Ch. 2). Reading the books now, one realises that the descriptions are most vivid in Anne; Montgomery seems to have less need to be rhapsodical about the natural beauty of the Island in later books. So in *Anne* one reads "October was a beautiful month at Green Gables, when the birches in the hollow turned as golden as sunshine and the maples behind the orchard were royal crimson and the wild cherry-trees along the lane put on the loveliest shades of dark red and bronzy green, while the fields sunned themselves in aftermaths" (Ch. 16). While in *Emily* "In October Cousin Jimmy began to boil the pigs' potatoes" (Ch. 14). Emily of course turns this unromantic occupation in the evening into a wonder: "the fire glowed with beautiful redness and allure through the gloom; there were nice whispery sounds everywhere; the great big dark lay spread around them full of mysteries that daylight never revealed; and over all a purple sky powdered with stars" (Ch. 14). While we didn't have marvellous autumn colours, we knew that Britain did, but the pigs' potatoes were a mystery and remained so until very recently—my uncles' were only fed scraps.

We lived in an area where one snow storm lasting a day or so was all that we expected in the winter, if that, but one knew that in other countries winter means snow, so it is surprising how little reference there is in the books to the hard PEI winters. Perhaps they were just too normal. It is even Emily's second December at New Moon before she is given a white Christmas: as Aunt Laura and Emily stand on the porch to watch the guests leave "the snow creaked and the bells rang back through the trees and the frost on the pig house roof sparkled in the moonlight" (Ch. 20). I imagined the bells being church bells, but I now suppose they were sleigh bells, but Montgomery doesn't mention how the

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guests arrived or left. The same winter there is reference to skating or sliding on frozen Blair Water (New Moon girls did not have skates, Ch. 21) and “crusted snow-fields” (Ch. 21). In Anne’s first winter, snow is present in January when Anne has to go out to Diana’s to save Minnie May from croup (Ch. 18), and in February Anne goes to the Debating Club concert with Diana’s cousins in a sleigh (Ch. 19). But Christmas snow is saved for Anne’s second year. “Christmas morning broke on a beautiful white world. It had been a very mild December and people had looked forward to a green Christmas; but just enough snow fell softly in the night to transfigure Avonlea. The firs in the Haunted Wood were all feathery and wonderful; the birches and wild cherry trees were outlined in pearl; the ploughed fields were stretches of snowy dimples and there was a crisp tang in the air that was glorious” (Ch 25).

Having no idea how people lived in PEI in the winter I must have pictured much of this from Christmas cards and from British annuals which came out at Christmas and from tales of Europe. In fact all the seasons I pictured as I did Britain, except for the quite frequent mentions of frost: that we did have ourselves in our country area, but of course in June or July, and white Christmases were certainly unknown in our hot summers.

After the seasons, I also particularly noted the trees. They divided into the unknown and the British. First of all, the spruces. What were they? What were the spruce barrens? (*Emily* Ch. 1, *Anne* Ch. 20). *Emily* and *Anne* are full of spruces. There were also firs. From the cover of *Emily* I knew what I assumed were firs—Christmas trees. I think I pictured spruces as a kind of silver birch, English trees which we did have in our gardens, yet in *Emily* (Ch. 7) they could be clipped into a hedge. But even more of a mystery, what were spruce gum chews? We had absolutely no idea what these much prized things were. These references are all in *Anne of Green Gables*. Was *Emily* too refined for them? Or had Montgomery forgotten about them by 1923?

Maples I must have known as an emblem of Canada, so I accepted that they grew in PEI, though I’d never knowingly seen one. Poplars and willows, as I have said, were familiar as they were planted by early settlers, but I didn’t recognise the references in either book to “lombardies” as poplars so didn’t picture the Cuthbert yard with “patriarchal willows on one side” but “prim lombardies” on the other (Ch. 1). Nor *Emily*’s “Three Princesses at the garden gate” (Chs. 9 & 27) and in fact, our willows were usually along streams, not in gardens either. Although there was a fruit growing area in my province in New Zealand we didn’t have blossom trees at home, so the lavish descriptions of apple and cherry blossom and of orchards made me think of Britain. Were the cherry trees in orchards? Montgomery never mentions cherries as a crop. But obviously apples were: I unpicked references to russets, reds, sweets, scabs and strawberry apples (*Anne* Chs. 16, 17, 18) none of which we used for our apples, and of course enjoyed *Emily*’s brush with death after eating Lofty John poisoned big “sweet” (Ch. 13). But from Montgomery’s careful and constant references to the trees of PEI, I pictured the trees of Britain. These I knew from reproductions of famous paintings by Gainsborough, Constable and the pre-Raphaelites in books and in pictures purchased and hung by our school. The clouds, milky light, and the mature English oaks, elms and beeches as seen in these paintings, so different from the New Zealand light and the New Zealand bush, were what I pictured when I read those Canadian books.

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Flowers, of course, were mainly, in both cases, Canada and New Zealand, English. Gardens are described in both *Emily* and *Anne*. The Murray garden “seemed like a garden where no frost could wither or rough wind blow. ... There was a high hedge of clipped spruce all around it, spaced at intervals by tall lombardies. The north side was closed in by a thick grove of spruce against which a long row of peonies grew, their great red blossoms splendid against its darkness. One big spruce grew in the centre of the garden and underneath it was a stone bench, made of flat shore stones worn smooth by long polish of wind and wave. In the south east corner was an enormous clump of lilacs, trimmed into the semblance of one large drooping-bowed tree, gloried over with purple. An old summer house, covered with vines, filled the south-west corner. And in the north-west corner there was a sun dial of grey stone, placed just where the broad red walk that was bordered with striped grass, and picked out with pink conchs, ran off into Lofty John's bush” (Ch. 7).

In *Anne*, “the Barry garden was a bowery wilderness of flowers. ... it was encircled by huge old willows and tall firs beneath which flourished flowers that loved the shade. Prim, right-angled paths, neatly bordered with clam shells, intersected it like moist red ribbons and in the beds between, old-fashioned flowers ran riot. There were rosy bleeding-hearts, great splendid crimson peonies; white fragrant narcissi and thorny, sweet Scotch roses; pink and blue and white columbines and lilac-tinted Bouncing Bets; clumps of southernwood and ribbon grass and mint; purple Adam-and-Eve, daffodils, and masses of sweet clover, white with its delicate, fragrant, feathery spray; scarlet lightning that shot its fiery lances over prim white musk flowers; a garden it was where sunshine lingered and bees hummed and winds, beguiled into loitering, purred and whistled” (Ch. 12). There were plant names in these descriptions that I knew: lilac, daffodils, mint, narcissi, roses; but there were many that I didn't, and elsewhere in the books there were others unknown to me: June-bells, farewell summer, Balm-of-Gilead, starflowers, mayflowers. In fact, the garden descriptions, while I didn't understand all the plantings, just reminded me of *The Secret Garden* by Frances Hodgson Burnett. Probably I actually knew some of the plants, but not Montgomery's colloquial names for them. And surely the two gardens are anyway very idealised descriptions? One plant I did look up in the dictionary: tansy, the plant that Teddy Kent's mother's place was named after (*Emily* Ch. 12). I didn't recognise the irony in the name: why a bitter herb and why a 'plantation' of it?

I did feel I knew something about farming, living in a farming district and having been sent on holidays to an old-fashioned mixed farm run by relatives in the imaginatively named Moneymore in South Otago. So the descriptions of farming were the most familiar. Even so, it is hard to gather exactly what the Cuthberts and Murrays made their living by. In this case I used my New Zealand, rather than a British, farming knowledge to make sense of their farming lives. Like all the farmers I knew they kept cows (though in Clutha Valley most only kept one or two for their own milk and butter), so the early introduction of Emily to leading the cows to pasture (Ch. 7) made sense, and there is a lovely description of Anne bringing the cows home in September later in *Anne of Green Gables* (Ch. 29), although I would not have realised that cows would be kept indoors in winter. In both books there are plenty of references to milk, cheese and butter, and the Murray dairy could almost have been my relatives' one: “It was a snow-white little building in a clump of Balm-of-Gileads. Its grey roof was dotted over with cushions of green-velvet moss. You went down six sandstone steps, with firs crowding

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about them, and opened a white door with a glass panel in it, and went down three more steps. And after that you were in a clean earthy smelling, damp cool place with an earthen floor and windows screened by the delicate emerald of young hop-vines and brown wooden shelves all around, wherein stood wide shallow pans of glossy brown ware, full of milk coated over with cream so rich that it was positively yellow. Aunt Laura was waiting for them [to come with the milk] and she strained [it] into empty pans and then skimmed some of the full ones” (Ch. 7). We had a mechanised separator, but that was the only thing more modern.

There were hens; there were apples; there were turnips. In New Zealand these were crops for the sheep to be turned out onto in the winter. Here Cousin Jimmy is found keeping them in a cellar (*Emily* (Ch. 15)—we didn’t have cellars, so I didn’t know exactly why they were there. The autumn descriptions of harvest fields (*Emily* Ch. 18, *Anne* Ch. 24) and clover fields (*Anne* Ch. 20) and of meadows and brooks (we had paddocks and creeks) suggested British farming to me, but I would have expected sheep out on the grass: haymaking was less needed for winter feed, though it was still an autumn activity, actually one not described by Montgomery. But I had no realisation of the importance of potatoes to PEI. In New Zealand they were just grown in one’s vegetable garden, though I suppose there were commercial growers near towns. So Cousin Jimmy boiling the pig’s potatoes was really for me only a mysterious reference to pigs’ food. In fact only on these re-readings did I understand Diana Barry’s polite afternoon conversation with Anne the day she was made drunk on currant wine. “I suppose Mr. Cuthbert is hauling potatoes to the (ship) 'Lily sands' this afternoon, is he?”, with Anne replying, “Yes, our potato crop is very good this year” (Ch. 16). Incidentally, there are remarkably few references to the red soil of PEI in the books, so that on my first visit in 2000 I was completely amazed.

Two things I could relate to that you might not suppose a reader in 1950 would. One was the Murray tradition of using candles rather than lamps. When we moved to Clutha Valley in 1948, the area, for historical reasons, did not have power connected—its only coming, with much rejoicing, in 1952. So I, too, was used to candles, though, I’m afraid, also lamps. The other was the use of buggies and other horse drawn vehicles, as my old-fashioned relatives on the farm kept ponies and traps.

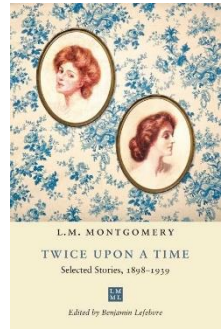
I’ll end with two of the life-threatening incidents which Montgomery used to spice up the latter half of her books. For me, these were completely English in character. In *Emily*, there is the incident of her falling down the cliff on the Bay Shore near Wyther Grange (Ch. 26). This is a pure English school story incident. I knew about the English south coast cliffs, and there were none in central Otago. In *Anne of Green Gables* there is the story of the Lady of the Lake (Ch. 28) or rather Elaine floating down to Camelot. We had been brought up on Victorian English paintings so John Waterhouse’s picture was readily to hand, and I had to imagine no further. (Being very young, I was not particularly interested in Emily and Anne’s rescuers, which of course Montgomery had carefully plotted.)

So despite some familiar descriptions, most of these PEI books were part of the alien northern hemisphere world of literature, which co-existed beside my real life in a remote part of New Zealand, and which then came to life when I finally reached the other hemisphere. But the vivid nature of all that literature allowed me a real escape into a fairy land which has stayed with me until now.

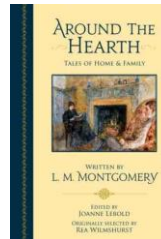
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BOOKS !

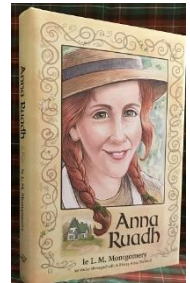
[TWICE UPON A TIME: SELECTED STORIES, 1898–1939](#). Ed. Benjamin Lefebvre, [University of Toronto Press](#), May 2022. Find more titles at <https://lmmonline.org/benjamin-lefebvre/>



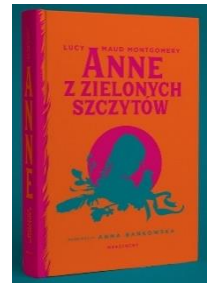
[AROUND THE HEARTH](#). Ed. Joanne (Wood) Lebold, Nimbus, May 30 2022. Seventeen stories written by Lucy Maud Montgomery and discovered in 1986 by the late Rea Wilmshurst.



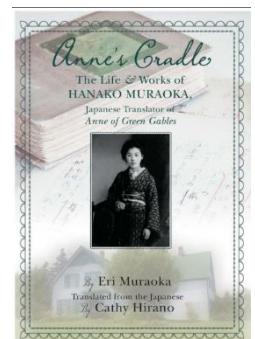
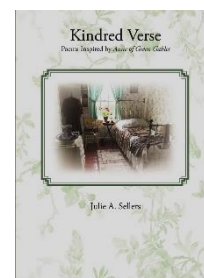
[ANNA RUADH](#). Ed. Emily McEwan, Tr. Mòrag Anna NicNèill. Although published in 2020, we are including it in this year's list to alert readers to this recent article, "[Gaelic version of Anne of Green Gables brings beloved story to its roots.](#)" The Book launch was scheduled for 2020 and [was held virtually](#) at the LMMI.



[ANNE Z ZIELONYCH SZCZYTOW](#). From Bernadeta Milewski: "After 110 years since the first Polish translation by R. Bernsztajnowa Wydawnictwo, Marginesy (Publishing House) is publishing *AoGG* under its literal title in Polish: "Anne z Zielonych Szczytow." R. Bernsztajnowa translated the book initially in 1910 and it was available in December of 1911 for the first time. Her translation was however influenced by the Swedish translation and that is why until now *AoGG* has been known in Poland as "Annie of Green Hill." Even though there are 15 Polish translations, this one, by an accomplished translator, Anna Bankowska, is the first one which uses the word "szczyt" (Gable) in the title. The book will be launched on January 26th, 2022 and there is a lot of excitement in Poland."



[ANNE'S CRADLE: THE LIFE AND WORKS OF HANAKO MURAOKA, JAPANESE TRANSLATOR OF ANNE OF GREEN GABLES](#). Eri Muraoka with Cathy Hirano, Nimbus, 2021.



[KINDRED VERSE: POEMS INSPIRED BY ANNE OF GREEN GABLES](#). Julie A. Sellers, Blue Cedar Press, 2021.

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[REFLECTIONS ON OUR RELATIONSHIPS WITH ANNE OF GREEN GABLES.](#) Eds. Jessica Carneil and Nike Sulway.

[L.M. MONTGOMERY AND GENDER.](#) Eds. E. Holly Pike and Laura M. Robinson, McGill-Queen's University Press, 2021.

→ More recommended reading: We suggest the [Journal of L.M. Montgomery Studies](#)! Carolyn and Mary Beth contributed articles this year related to the theme of reading, [Montgomery's Favorite Books](#) and [Montgomery's Scrapbooks](#) and there are many more areas of interest and discovery in the collections!

See past issues of [The Shining Scroll](#) for other book releases and find a variety of other LMM publications on this site: <https://lmonline.org/blog/2020/12/twenty-twenty-in-review/>

We post announcements on our Facebook [Page](#) and [Group](#) too, join us!



RECOMMENDED LISTENING!

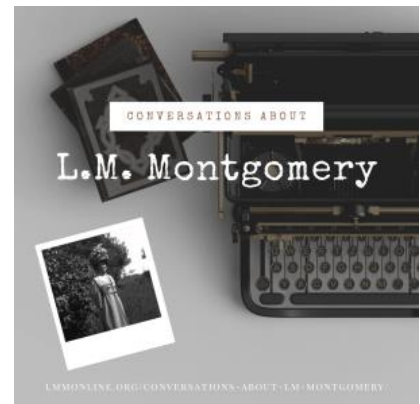
 Launched in 2020, **Conversations about L.M.**

Montgomery is a virtual discussion series that gathers people together to discuss all aspects of L.M. Montgomery's life, work, and legacy, in the form of readings, round tables, formal papers, workshops, tours, and other activities. Most events are archived on YouTube. <https://lmonline.org/blog/category/conversations/>

Mary Beth Cavert conversation: "L.M. Montgomery's Kindred Spirits: The One in Scotland"

<https://youtu.be/t8U7vH4e37I>

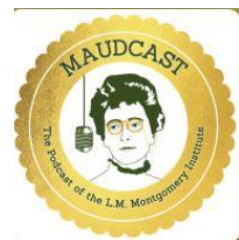
Carolyn Strom Collins conversation: "An Archive of Her Own" <https://youtu.be/t8U7vH4e37I>



 **The MaudCast** is the podcast of the L.M. Montgomery Institute.

<https://open.spotify.com/show/1Tg0MLGsXpPbB1tvxAM7kj>

"In the MaudCast's quest to discover cutting edge scholarship about the life and works of Lucy Maud Montgomery, we welcome to the microphone leading academics, emerging scholars, local researchers, and imaginative readers and writers from around the world. Hosted by Dr. Brenton Dickieson, we broadcast from the beautiful campus of the University of Prince Edward Island."



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Hear conversations with [Carolyn Strom Collins](#), [Mary Beth Cavert](#), [Jenny Litster](#), [Andrea McKenzie](#), Rita Bode, Lesley Clement, Rachel Dodge, Trinna Frever, Alyssa Gillespie, Allison McBain Hudson, Laura Leden, Kristy McKinney, Laura Robinson and Holly Pike, Kate Scarth, and Bonnie Tulloch.

❄️ **Maud the Pod** looks at the life of author and Canadian icon Lucy Maud Montgomery, through the lens of two women living in the 21st century. <https://www.maudthepod.com/>



COMING IN 2022

**EXPLORING A NATIONAL TREASURE: L.M. MONTGOMERY'S
ANNE OF GREEN GABLES MANUSCRIPT**

Emily Woster and Elizabeth Epperly continue to guide the development of the digital manuscript of *Anne of Green Gables* for readers to access online in 2022. The original manuscript will be accompanied with rich context and images. Look for announcements on our social media accounts for this and events for the 2022 L.M. Montgomery conference.

**L.M. MONTGOMERY AND RE-VISION, THE L.M. MONTGOMERY INSTITUTE'S FIFTEENTH
BIENNIAL INTERNATIONAL CONFERENCE, UNIVERSITY OF PRINCE EDWARD
ISLAND, 22-26 JUNE 2022**

❄️ Registration and information here: <https://lmmontgomery.ca//lm-montgomery-and-re-vision>

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L.M. MONTGOMERY SOCIETY OF ONTARIO

From President Melanie Whitfield, published in the [LMMSO](#) newsletter, [Cordially Yours](#) (available with membership):

“Amidst this glorious November weather, we are still feeling the afterglow of our recent LMM Day. For us it was an experience like no other LMM Day in recent memory... success of our first hybrid meeting, our first LMM Day with both international participation by Zoom and in-person attendees, and our first online academic presentations. The day served to re-establish warm connections that had waned during the past two years, and gave us hope for a reunion in Charlottetown next June.” The Society has completed restoration of the back porch of the manse as well as conducting a great variety of activities and events including their L.M. Montgomery Day program, “Pandemics and L.M. Montgomery.” Speakers were Michaela Wipond, Caroline E. Jones, and Andrea Mckenzie. Another highlight was a celebration of a decade of *Maud of Leaskdale* theater performances by Jennifer Carroll.



A view of the back porch after the restoration work on the south side was completed and the east side (with two windows) was scraped and repainted.

Photo from *Cordially Yours*



NOTES FROM PRINCE EDWARD ISLAND – 2021

Carolyn Strom Collins

Bernadeta Milewski, a summer resident in Park Corner, PEI, sent some observations on what the 2021 tourist season on the Island was like:

Green Gables Heritage Place - Visiting hours were more limited this summer and the number of visitors was down somewhat. Two new programs were added: “Ropes Down” was an opportunity for visitors to go inside the rooms normally roped off (such as Anne’s Room, Marilla’s Room, etc.). Tickets for this program were \$32.50 in addition to the entry fee. “A Cordial Visit” offered a private tour with “Anne” as a guide.

Lover’s Lane, closed since September 2019 due to damage from Hurricane Dorian, re-opened. Some of the bridges were replaced during the closure.

L. M. Montgomery’s Cavendish Home - Although this site was closed again this summer due to pandemic concerns, it is scheduled to open in 2022.

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L. M. Montgomery’s Birthplace in New London - Although the Birthplace was open this summer, the number of visitors was down considerably. There was no provincial help this year which was an extra challenge.

The Anne of Green Gables Museum/“Silver Bush” - As was the case at the other LMM sites, the number of visitors was down this year. However, tours of the house and carriage rides continued as usual. Twenty-two apple trees were planted for future cider-making.

The Anne of Green Gables Store in Charlottetown - The store on the corner across from Confederation Centre was closed in the fall of 2021 and will re-open in its new location next door in the summer of 2022. On-line shopping is still available. See <https://annestore.ca> or call 1-800-665-2663.

The Lower Bedeque Schoolhouse - The Lower Bedeque Schoolhouse was moved from its original location to Central Bedeque to be part of the Bedeque Area Historical Society’s Museum. The museum’s website, <http://www.bedequemuseum.ca/>, has information about the move, Montgomery’s connection to Lower Bedeque, and her infatuation with farmer Herman Leard (article by Doug Sobey). “We hope to have the school open for 2022 and will have a special opening ceremony in July. “

The Bideford Parsonage Museum - “Wednesdays with L. M. Montgomery” continued this summer even with the lower numbers of visitors. Janice Trowsdale organized the reading of some of Montgomery’s stories from 1921. Since Montgomery’s first published story, “A Baking of Gingersnaps” (1895), was written here, the meetings end with refreshments of gingersnaps and tea.

Thank you, Bernadeta, for keeping us informed about the Montgomery-related sites on Prince Edward Island. Even with the pandemic restrictions, it is good to know that they continue to be available to those who want to experience the legacy of L. M. Montgomery.

We are the [L.M. Montgomery Literary Society](#), an international group of readers and fans of the author of *Anne of Green Gables*. We began in the Minneapolis/St. Paul, Minnesota region of the US but are informally affiliated with several other groups and individuals in Canada and around the world. Since 1992 we have become close friends with Montgomery scholars and supporters everywhere. We primarily focus on the author and her work but enjoy revealing links to other topics connected to the author’s life. We are particular about the quotes we share on social media and the internet—we strive to find the actual text of Montgomery, from her books, journals, essays, and letters but not phrases from movies or other adaptations that are not found in her work.

In most of our issues of [THE SHINING SCROLL](#) periodical, we feature news from our friends in other related Montgomery groups, primarily [Facebook links]: [The L.M. Montgomery Institute](#) (Prince Edward Island), [Bideford Parsonage](#) (Prince Edward Island), [L.M. Montgomery’s Cavendish Homestead](#) (Prince Edward Island), [The Lucy Maud Montgomery Society of Ontario](#) (Leaskdale, Ontario), [The L.M. Montgomery Heritage Society](#) (Norval, Ontario), [The Bala Museum](#) (Bala/Muskoka, Ontario), [The Heirs of LM Montgomery](#), and more Montgomery [Museum and Historical](#) web sites on Prince Edward Island. We also recommend the resource [L.M. Montgomery Online](#). We encourage readers to support these groups too!

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Contact: MontgomeryLM1908@aol.com

It was November—the month of crimson sunsets, parting birds, deep, sad hymns of the sea, passionate wind-songs in the pines. Anne roamed through the pineland alleys in the park and, as she said, let that great sweeping wind blow the fogs out of her soul.

ANNE OF THE ISLAND

art: Bertha Wegmann

