



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

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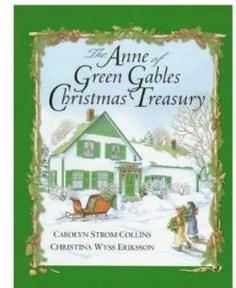
Welcome to the 2018 edition of *The Shining Scroll*. This year we are wishing you a Happy Christmas with a special article by L.M. Montgomery expert, Sandra Wagner, and articles which include information about:

The 2018 Montgomery Symposium, Montgomery-related news, preview of a new book about the *Anne of Green Gables* manuscript, Montgomery's use of scrapbooks and her concept of "Anne's face," context for the title of *The Blue Castle*, new wonderful books, and special announcements of interest to readers of L.M. Montgomery.

CHRISTMAS THROUGH THE EYES OF A CHILD

Sandra Wagner © 2018

[Presented at the [Bideford Parsonage's](#)
"An Evening with L.M. Montgomery" in July 2018]



We all have our memories, just as Maud Montgomery did. Many of hers are written in her novels as fiction. Yet they can be traced back to her own childhood and some are embellished to give us greater enjoyment in the reading of them. Christmas is such a special time and is celebrated in many different ways. Tonight we will share with some of the characters Maud created, along with the voices of Prince Edward Islanders in their celebrations that have evolved over the years. We will see Christmas -- through the eyes of a child.

CHRISTMAS AT GREEN GABLES

In Chapter 25 of *Anne of Green Gables*, we read: "Christmas broke on a white new world." With love for Anne in his heart, Matthew had sheepishly given Anne -- the beautiful longed-for dress. The puffed sleeves were the crowning glory. Matthew was so shy and at the same time so afraid that Anne didn't like it as her eyes filled with tears.

"Oh Matthew, it's perfectly exquisite. Oh, I can never thank you enough. Look at those sleeves! Oh, it seems to me this must be a happy dream."

Diana appeared later that day with a box for Anne from her Aunt Josephine Barry. "For the Anne-girl and Merry Christmas," the card read, and "a pair of the daintiest little kid slippers, with beaded toes and satin bows and glistening buckles" were inside. Diana was just as delighted as Anne who was to be the Fairy Queen that night at the concert.



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More about Christmas Concerts in PEI

It was the custom on PEI for many years to not only have a Christmas concert, but to have it Christmas evening. In a 1993 interview with the Honorable Marion Reid, Prince Edward Island's Lieutenant Governor at that time, she shared the memory of one of her early Christmas concerts (in *Kindred Spirits* newsletter):

"I always liked school," she said. "Our Christmas concerts in the little one-room North Rustico School are very special memories. Those were in the years 1934 - 1941. It was such fun to hunt for the Christmas tree in the woods and prepare for the concert. We would use a sheet for the curtain and the room would be lit with a hanging gas light and I remember the singing of "It Came Upon a Midnight Clear." Once I was a ballet dancer and wore a long dress of white cheesecloth. There would be a showing of our artwork, readings of poetry, and carol-singing followed by lunch." [*This and other interviews with Islanders were first published in Kindred Spirits newsletters unless otherwise identified.*]

There were more scenes of Christmas concerts in Montgomery's novels, such as that in *Magic for Marigold* (Chapters 1-3) when Marigold memorized and rehearsed her recitation for the Lesley clan's concert. But poor Marigold had a humiliating case of stage-fright and couldn't deliver her piece.

CHRISTMAS AT NEW MOON

In *Emily of New Moon*, candles were lighted "in great shining brass candlesticks." (Chapter 6) Later with a visit to Great Aunt Nancy at Wyther Grange, Emily had a lamp in her room (Chapter 23) she could blow out as she settled into bed. She liked best the great shining silvery gazing-ball that hung from the lamp in the parlour (Chapter 24). Back home at New Moon, Aunt Laura wonders if Emily will not like candles so well after the use of lamps at Wyther Grange. Through the eyes of childhood, Emily answered slowly, "I -- don't know -- Aunt Laura, You can be -- friends -- with candles. I believe I like the candles best of all" (Chapter 27).

Winnie's Christmas Lamp

Winnie Clark Dunning, through her eyes of childhood, recalls: "My most cherished Christmas gift was a white bureau lamp Grandmother Clark gave me when electricity came to Cavendish. This meant I could read in bed. Before that I always had to read downstairs due to the danger of using a kerosene lamp in my room."

(Winnie was a resident of Kensington and Cavendish; her grandfather Clark was a childhood friend of L. M. Montgomery and was a pallbearer at her funeral.)

NEW MOON CHRISTMAS TAFFY

"Christmas is over," wrote Emily in *Emily of New Moon*, Chapter 20. "It was pretty nice. I never saw so many good things cooked all at once... After dinner Ilse and I played games in the kitchen and Cousin Jimmy helped us make taffy."

A Cavendish Taffy-Pull

Jennie Macneill of The L. M. Montgomery Homestead in Cavendish recalls:

"I have delightful memories from my girlhood of visits made, with my sister, to an old farmstead where three elderly folks and their niece lived, about a mile from our farm. There we would invariably be treated to a molasses taffy-pull. I'm remembering the wonderful smell of the molasses, sugar and spices simmering on the woodstove in the kitchen of this very old farmhouse. At the exact moment of "doneness" this mixture would be poured out on a big platter and set out on the snow by the back doorstep to cool. We could hardly wait



until it was brought back in for us to begin the all-important task of pulling it. We would butter our hands, take a mound of the cooled mixture, and pull it until it was golden brown. I remember how it glistened in the lamplight. We would then twist it into a rope and cut it into bite-size pieces with scissors. It was delicious. Later, we would trudge happily home over snow-covered fields with the wonderful taste of the taffy in our mouths, and lots of take-home pieces wrapped in waxed paper in our coat pockets."

CHRISTMAS REMEMBRANCES

Back to *New Moon* "...Uncle Wallace said [in the Murray tradition] "Let us think for a few moments of those who have gone before." Emily liked the way he said it -- very solemnly and kind."

Remembering Father Bolger

We remember a dear friend within the wide circle of L. M. Montgomery, Father Francis Bolger (he was ordained as a Catholic priest in 1951, a tribute is included in [The Shining Scroll 2017](#)). Like Father Cassidy in the *Emily* books, with a twinkle in his eye, he shared a great sense of Irish humour. I recall him greeting another of our Lieutenant Governors, the Honorable Leonce Bernard, at the L. M. Montgomery Birthplace in New London. Father B, as we called him, was wearing an *Anne of Green Gables* fleecy over his shirt!

From his childhood reflections of Stanley Bridge (in *The History of Stanley Bridge: Hub of the Universe*), Father B recalled the love lavished upon him by his Grandmother Walsh. She had been widowed three years before his birth. He would spend several nights a week with her in his school years. "Morning came quickly," he wrote, "and after a hearty breakfast, a loving embrace and the promise to be back next week, with my books and Grandma's lunch under my arm, I joined my village classmates for the short trek to our two-roomed schoolhouse midway up the school hill."



Back at his Grandma Walsh's, "There was wood to be carried in, and in the winter hard coal for the base burner that glowed, romantically radiating heat throughout the house in long winter nights. We coasted on the hill and in the fields, skated for miles on the Stanley River... Night prayers were recited, followed by a wonderful sleep in my bedroom overlooking and within breathing distance of Stanley River. "

A well-known historian, Father B wrote many books and articles. However, I believe his finest legacy is in the deep appreciation he shared with us of L. M. Montgomery -- especially in two of his books: *The Years Before Anne* and his editing, with Dr. Elizabeth Epperly, of the letters Maud wrote to her friend George Boyd MacMillan in their book entitled *My Dear Mr M*. Father B's friendliness and understanding are captured in the parting words of the fictional Irish Father Cassidy, "...May you always see a happy face in your looking-glass."

MAUD REMEMBERS

In the Monday, December 23, 1901, edition of the Halifax *Daily Echo*, we read in a column "Around the Table," written by Maud Montgomery (signing it "Cynthia"):

When we were very, very small, and deluded and happy, how we used to sit up ... and listen for the pawing of those reindeer's feet on the roof - wondering dreamily at the same time how they managed to get up there at all, or hang on when they did, so steep was the roof of the old house. But then, of course, they were fairy reindeer, and fairy reindeer can do anything. When we heard the snow slip from the eaves we knew they had dislodged it, and at any louder creak than usual we knew it was Santa Claus coming down the chimney, and hoped the fire would be quite out so that the good old soul wouldn't burn himself or get singed. In the morning

we used to go out and look for the prints of the reindeer's feet in the snow. We never found them, alas! Once we thought we did!

Looking back twenty years earlier in Cavendish, Maud recalled: "The brightest and happiest memories of my childhood" were the three years the Nelson boys boarded with her Macneill grandparents. Wellington was Maud's age – seven -- and David a year younger. "We did have fun in abundance, simple wholesome delightful fun. When the fire was lighted in the sitting room, on the long winter evenings, Grandfather would read the paper, Grandmother knitting or sewing and we would be reading Fairy Tales, writing stories or playing board games after our lessons were studied."

One Christmas, Maud found a little wax doll in her stocking. Another year, Mrs Cunningham, the boys' aunt, gave her a large doll beautifully dressed in red cashmere and the following year, a doll the size of a baby (most of these reminiscences are found in Montgomery's journal entry of 7 January 1910). In later years, Maud could still see it all in the glow of the fire from the stove over those winters of childhood.

A GOLDEN ROAD CHRISTMAS

In her novel *The Golden Road*, Maud began the third chapter: "Great was the excitement in the King Household as Christmas drew nigh. Mysterious pieces of handwork were smuggled in and out of sight."

Not only was Maud a fine story-teller and writer, but she was also an excellent needlewoman. She learned to sew by making little quilts for her dolls and began her famous crazy quilt at the age of twelve. It remains on display at Silver Bush in Park Corner.

Many years later, at the Canadian National Exhibition, she was delighted to find a FIRST PRIZE given to a lace design she herself had originated back home in Cavendish.

Maud shared her ability with her character Emily Starr. Emily's Aunt Ruth, showing a friend a centre-piece that Emily had stitched and given her, proudly said

"See how beautifully it is done - she is VERY skilful with her needle." (*Emily Climbs*, Chapter 11)

Margaret Dixon's Christmas "Workbox"

In 1979, Margaret MacQuarrie Dixon of the Clyde River District, at the age of 85, wrote her childhood memories in *Going Home* - home was Hampton. Her book was published by Williams and Cruie Ltd. in Summerside:

Winter was, Christmas with its goose and plum pudding and with one exception, the surprize and happiness of gifts and filled stockings. Once for me, well before I had entered my teens, there was a blue and gold workbox, with tiny cushions in it for pins and needles, a small pair of scissors, thimble, and other equipment necessary to the craft of sewing. And best of all, was the inset lock with its tiny key. Here was a veritable treasure chest, all my own, and most welcome.

CHRISTMAS IN MAGIC FOR MARIGOLD

Christmas at Cloud of Spruce in Magic for Marigold was celebrated by a Royal Reunion of the Lesley Clan. Three weeks of preparation -- cleaning the house from attic to cellar, baking and cooking -- and then the great day arrived. Banisters garlanded with winter's greenery, crimson rings hung in the windows and the sideboard groaning under the weight of all good things to eat. The cream was whipped for the banana cake -- an extravagant dessert, lemon-flavoured and with no

bananas in the cake itself -- for the meal's grand finale. The recipe is found in the 1996 publication Aunt Maud's Recipe Book. It is Maud's own recipe, time-consuming to make, yet most elegant in its presentation. It has a custard-like nut filling. The cake is topped with four sliced bananas, a cup of strawberries and two cups of whipped cream. Almost too yummy to imagine.

In 2015, for the 50th Anniversary of the opening of the L. M. Montgomery Birthplace, Terry Kamikawa from the Blue Winds Tearoom in New London baked this wonderful cake for the occasion. It was delicious.



CHRISTMAS AT SILVER BUSH

Reading from Maud's journal: "Tuesday, Aug. 1, 1933 - *Pat of Silver Bush* is out. I wish Frede had lived to read this book... for she loved her home with the passion I had for mine."

In the sequel to *Pat of Silver Bush*, *Mistress Pat*, Christmas morning dawned on a dreadful combination of fog and rain. It was the start of a disastrous Christmas Day with two dogs fighting each other around the dinner table, a tray of spilled soup bowls, ruined dinner dresses, a shrieking baby, near heart-attacks – all that and more, the result of the hired-man Tillytuck's gift of a Jerusalem cherry, considered a "bad-luck" plant by the housekeeper Judy Plum. Through it all, however, it was "merry in spots," with plenty of laughter, a Silver Bush tradition (see *Mistress Pat*, *The First Year*, sections 5-7 for a full account of this hilarious Christmas scene).

Christmas Memories at Silver Bush

This may all seem a bit far-fetched. I can assure you it is not, having worked as a curator at Silver Bush for many years, as has Linda Boutilier. We've heard the fun and laughter that followed so many happenings in that household. Maud was right. "It was a house where there was always laughter." Georgie Campbell Macleod, "Aunt Georgie" to George and Pam Campell, who many of you would know, grew up at Silver Bush. She was a dear friend and neighbour of ours, and many a time we would hear her stories and her hearty laughter would ring through the trees and across our yards.

The Little Parlour in the *Pat* books is the bedroom on the main floor next to the Big Parlour. There was once a small stove in that little Parlour about three feet high to heat the room. George claims he always chopped the wood and filled that little stove, as his brothers and sisters were always off playing with the neighbours! The clock mentioned in the books striking twelve, has been moved from the little Parlour to the high kitchen shelf. And - there was a December baby born in 1913 - James Montgomery Campbell. Just imagine the havoc that would be added to the Christmas preparations in that growing family. The cellar door by the back kitchen door was often left open. Tillytuck's living quarters were referred to as the loft over the granary and describes the building behind the house perfectly. Pat and Judy found Tillytuck peculiar. Strangely enough, in a journal entry of 1918, Maud wrote of her and Fredericka finding the Silver Bush hired man eccentric. Was he a candidate for Tillytuck?



Through the eyes of the child, Maud recalled the love and laughter with her Campbell cousins as they sat on the old Blue Chest in the kitchen studying their lessons and eating their bedtime snacks.

Just down the road, across a floating bridge that spanned The Lake of Shining Waters, stood Grandfather Montgomery's house. His great-great granddaughter [Roma Montgomery Campbell](#) retained her childhood memories of Maud to the end of her life. Shortly before Roma's death in April of this year, Linda Boutilier shared a visit with her and asked if she remembered Lucy Maud Montgomery. Roma recalled "Oh yes," and after a thought-filled pause, Roma continued. "I remember going to the beach with her. My brother Jim and I were children. We would gather the driftwood to burn in

the fireplace. She loved the different bright colours of the flames from the salt in the driftwood."

CHRISTMAS WITH JANE OF LANTERN HILL

Those beautiful colours of the driftwood fires warmed Maud's heart in the later years when she was living in Toronto and writing three more novels. *Jane of Lantern Hill*, published in 1937, is the story of a young girl, Jane Stuart, living in Toronto with her mother, her Aunt Gertrude, and Grandmother Kennedy. Jane spent a summer with her father on Prince Edward Island and her life was forever changed. She became a much happier child. At Christmas her Island friends sent her special letters which her Grandmother disdained.

But even Grandmother did not disdain the bundle of driftwood old Timothy Salt expressed up. She let Jane burn it in the fireplace on Christmas eve, and mother loved the blue and green and purple flames. Jane sat before it and dreamed. (Chapter 30)

The following Christmas, after another summer with dad, and using the money he had given her, Jane bought the ingredients for a fruit-cake, made and baked it in the kitchen and expressed it off to dad. The cook, Mary, never said a word, so Grandmother never knew.

Maud's Christmas Fruit-Cake

Eight years before, in her journal entry of March 8, 1929, Maud, through the eyes of her childhood, recalled:

Somehow, making fruit cake always makes me think of Grandma. ... The evening before the fruit was prepared. Grandma washed the currants and I proudly stoned the raisins - for there were no "seeded raisins" to buy in those days. Next morning "we" concocted the cake. Grandma brought out the spare-room washbasin, washed and scalded it very carefully and used it to mix the cake in with her bare hand -- which is the only way to mix a fruit cake properly. I helped beat eggs and hovered around watching everything with fascinated eye. When it was mixed completely, the big cake pan with the peak up the middle was brought out, lined with greased brown paper and filled with the mixture... Two little pattypanns were filled also -- "to see what the cake would be like" -- but they were always given me to eat as soon as they were cooked. Meanwhile I could scrape out and eat what was left in the mixing bowl. Despite its uncooked condition it was delicious -- so thick was it with fruit and so rich with spices..."

[Aunt Maud's Recipe Book](#) contains Maud's Christmas Cake recipe -- and, yes, it is delicious!

CHRISTMAS AT THE HOUSE OF DREAMS

Reading from Chapter 17 in *Anne's House of Dreams*: "Winter set in vigorously after New Year's...Captain Jim had an ice boat, and many a wild, glorious spin Gilbert and Anne and Leslie had over the glib harbour ice with him."

Memories of an Island Ice Boat

It is with great delight that I am able to share with you this picture taken in 1959 of the late Waldon Duggan of French River, standing proud on the deck of his ice boat *Sputnik*. It was contributed by his son Jim, who explains:

In the background, this picture also shows our country store "The Lucky Dollar" and the warehouse showing over his right shoulder is a building that went back to when cargo vessels sailed up the river. The ice boat was built by my father and his neighbour Hollis MacKay. They spent the winter months of 1958 working on the sails and had started putting the rest of the boat together. It was a beautiful piece of work



and they were very proud of it. People came from far and wide to see it. I only remember riding on it once and it was on a day with strong north winds and ice like glass. We headed towards the 'Factory' one mile down the river seemingly airborne. Well, it seemed that way to us 10 and 11 year-olds on board. The ice boat turned on a dime to stop short of the lower French River wharf. We were sure our hands were the only part of our body touching the boat. Never was I so scared, and that was my only trip. My father and Hollis got some enjoyment from it but it was mainly kept in storage. Their greatest enjoyment was the satisfaction of building it.

As our evening of "Christmas Through the Eyes of a Child" draws to a close, I am reminded of the words of the grandmother in Maud's 1906 short story "A Christmas of Long Ago:"

It is the spirit of Christmas that counts. It must be a spirit of goodwill and kindness and joy and love. We must never forget the real meaning of Christmas -- never let it be dimmed by any false meanings, and then our Christmases will always be happy and blessed and long to be remembered, no matter where or how they are celebrated.

2018 MONTGOMERY CONFERENCE

Mary Beth Cavert, Carolyn Strom Collins

The 2018 L.M. Montgomery Institute International Symposium, [L.M. Montgomery and Reading](#) (this link has the program, blogs, interviews), was an excellent experience for everyone presenting and attending!

The conference was so rich that it is impossible to collect all its treasures in this publication so the best we can do is point you to a few of the many online reflections available, starting with an internet search of #LMMI2018 on any social media platform. Read Brenton Dickieson's summary of Day 4, [Full: My Experience of the L.M. Montgomery Conference 2018](#). More summaries and content at the LMMI web site - [Day 1](#), [Day 2](#), [Day 3](#).

Our own Emily Woster, daughter of late LMMLS member Christy Woster, assistant professor at the University of Minnesota Duluth, was this year's Visiting Scholar for the L.M. Montgomery Institute, and co-chair of the conference. Her excellent [keynote](#), "The Reading of a Lifetime," can be viewed online [HERE](#).

Carolyn Strom Collins filled the room in Robertson Library with her display and presentation on "Cutting and Pasting: What L. M. Montgomery's Island Scrapbooks Reveal About Her Reading" (see CBC news article "[What L.M. Montgomery's Scrapbooks Can Tell Us About Anne of Green Gables](#)"). Mary Beth Cavert ("L.M. Montgomery's Letters to Scotland") joined Evelyn White ("[Anne and Aretha, the Queen of Soul](#)") and Irina Levchenko ("Russian Readings of *Anne*") in the first plenary session.

A short audio about Cavert's paper is available from CBC.CA "Lucy Maud Montgomery letter writing relationship with a gentleman in Scotland." <https://www.cbc.ca/li.../shows/mainstreet-pei/segment/15552086>

Our Co-Chairs



Emily Woster



Laura Robinson



(Matt Rainnie/CBC)

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SILENT AUCTION

The fourth Silent Auction benefiting the [Friends of the LMM Institute](#) at UPEI was held on Thursday and Friday of the LMM International Symposium. We had over 200 donated items and raised over \$4000, a record.

Committee members Kimberly Toombs and Lynda Leader helped other Friends board members arrange the items with the bid sheets. Ross Dwyer, Conference Co-ordinator, and [Dr. Philip Smith](#), Director of the LMMI, were kind enough to move the tables in and out of the secure room to the hall.

Bidding was enthusiastic. A beautiful vintage knitted “apple-leaf” spread, donated by Sandra Wagner, was one of the highlights, along with vintage LMM books, “Anne” earrings (handmade by Jane Cornelius), china with Green Gables and other LMM-related motifs, complete sets of *Kindred Spirits* newsletters (donated by Ann Johnson and Mary Beth Cavert), and much more.

The Silent Auction continues to be a significant fund-raiser for the LMM Institute and we look forward to another one in 2020. Kimberly Toombs and Lynda Leader will chair that auction for which we already have a significant number of donations.

The Friends of the LMMI raises funds for adding to and maintaining items in the Institute's L. M. Montgomery Collection.



NEW AWARDS WERE ANNOUNCED AT THE BANQUET

The 13th biennial conference of the [L.M. Montgomery Institute](#) (LMMI) established three new awards to honour special contributions to the mission of the institute. The L.M. Montgomery Institute Legacy Award is presented for outstanding lifetime contributions in building Montgomery scholarship and/or public engagement. The inaugural recipients of this awards are Dr. Elizabeth Waterson, [Dr. Mary Rubio](#), Jennie Macneill and the late John Macneill.

The Reverend Dr. Francis W.P. Bolger Award recognizes outstanding contributions to our appreciation of Montgomery and place in Prince Edward Island, through scholarship, education, preservation, creative works, or by other means. The award went this year to the Lucy Maud Montgomery Birthplace Trust. The Dr. Elizabeth R. Epperly Award for Outstanding Early Career Paper was presented to Bonnie Tulloch for her paper “Canadian Anne-girls: Literary Descendants of Montgomery’s Redheaded Heroine.” <http://www.upei.ca/communications/news/2018/06/three-new-awards-established-13th-biennial-lm-montgomery-institute-conference>



Dr. Philip Smith, the Honourable Antoinette Perry, Jennie Macneill, and Dr. Elizabeth “Betsy” Epperly (Anne Victoria Photography)

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MONTGOMERY “BOOKMARK” EVENT

The conference also includes a not-to-miss tour of a few Montgomery sites. This year on June 24, 2018, a special ceremony was held at the Macneill Homestead in Cavendish. The occasion marked [Project Bookmark Canada](#)'s installation of the first “Bookmark” on Prince Edward Island. It features L. M. Montgomery's 1897 poem “The Gable Window.” The poem describes the view from Montgomery's upstairs bedroom window that “opened on a world of wonder,” inspiring many scenes in her stories, poems, and novels, including *Anne of Green Gables*.

Project Bookmarks Canada's mission is to put plaques in exact places that authors have written about across Canada. Montgomery's plaque is the 21st installation.



Macneill family, Kate Macdonald Butler, Elizabeth Epperly (Project Bookmark Canada)

The next conference in 2020, [L.M. Montgomery and Vision](#), is open to everyone whether you are a fan, reader, scholar, editor, or simply curious. Please consider attending.

The new LMMI Visiting Scholar, Dr. Lesley Clement, will be responsible for the 2020 conference. Read more about her in this [interview](#) on the LMMI web site.

Ed. Note: Knowing more, or “too much,” about Montgomery's life, texts, art, and times has always enhanced my enjoyment and appreciation of her creativity. I always learn remarkable things at the conferences, but more importantly I laugh, with “soul-satisfying” whole-heartedness. Everyone does. Who does not appreciate Montgomery's humour, or the joyousness and hospitality of her fans? Please read the posts by [Michaela Wipond](#), [Rachel McMillan](#), and [Caroline Jones](#), who have truly captured the spirit of our L.M. Montgomery Institute family.

The LMMI and its programs welcome all!

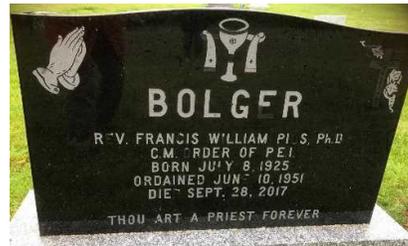
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MEMORIAL PROGRAM FOR FATHER FRANCIS W. P. BOLGER

Carolyn Strom Collins

A program honouring the memory of Dr. Francis W. P. Bolger was held on July 8, 2018, his 92nd birthday, in his hometown of Stanley Bridge, PEI. The community hall was filled with friends, family, and admirers. Dr. Edward McDowell, Island historian, UPEI faculty member, and friend of Dr. Bolger, gave the keynote address which was full of memories of Dr. Bolger as a university teacher, L.M. Montgomery expert, and much-admired member of the community.

Linda Boutilier, L.M. Montgomery Birthplace board member, recounted memories of Dr. Bolger as the driving force behind the L.M. Montgomery Birthplace in New London. He checked in at the Birthplace almost every day during the tourist season and could often be found sitting in an armchair in the parlour, listening to the guides giving visitors information about the house and L.M. Montgomery. Former PEI Lieutenant Governor, Marion Reid, and former Premier Alex Campbell also recounted their long friendships with Father Bolger. Dr. Bolger's sister told anecdotes about their growing up nearby and Philip Gallant recounted visits with Dr. Bolger in Stanley Bridge over the years. The tributes to Dr. Bolger ("Father Bolger" to many of us) were moving, amusing, and enlightening -- he would have enjoyed the afternoon as much as all of us who attended did.



ANNE OF GREEN GABLES ORIGINAL MANUSCRIPT TO BE PUBLISHED

The original handwritten manuscript of L. M. Montgomery's *Anne of Green Gables* will be published next year by Nimbus Publishing, transcribed and edited by Carolyn Strom Collins.

Montgomery began writing *Anne* in May 1905, according to her journal, and finished it some months later early in 1906. After typing it, she sent it to several publishers, all of which rejected it. Montgomery then put it in a hatbox and stored it in a closet. A few weeks later, she decided to submit it again, this time to L. C. Page and Co. in Boston. It was published in June 1908, to Montgomery's great excitement. It was her first novel and its publication fulfilled her highest aspiration.

Montgomery kept the manuscript all of her life; it now resides in the Archives of the Confederation Centre in Charlottetown, PEI. (The typewritten manuscript has been lost.)

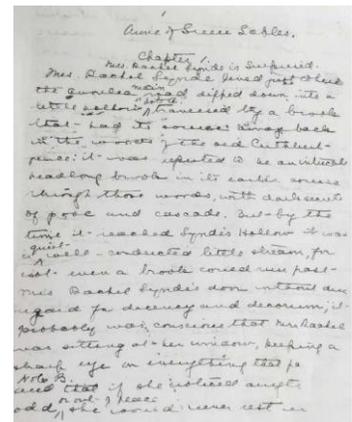


Image: Strom Collins

Now, for the first time, the original manuscript will be published as Montgomery wrote

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it, complete with her additions and changes. There are 709 pages of manuscript and 131 pages of “Notes,” additions Montgomery wanted to add to her “draft”.

Collins has transcribed every page of the handwritten manuscript and “Notes” for this volume; in addition, she has added “editorial notes” about the manuscript and pointed out variations between the original manuscript and the first published edition.

Inspired by the 2016 publication of *Readying Rilla* by Elizabeth and Kate Waterston in which the original manuscript of Montgomery's novel *Rilla of Ingleside* is transcribed with Montgomery's notes, Collins felt the original *Anne* manuscript of Montgomery's most popular novel deserved to be published in a similar fashion. “Seeing *Anne of Green Gables* as Montgomery wrote it gives the reader a valuable insight into Montgomery's creative process,” says Collins. “From the first paragraph, Montgomery made changes and additions and it is fascinating to see what she felt needed extra attention and extra description, as well as what she chose to leave out. One of the most interesting revelations was seeing the additional material she added in Chapter XVI: long passages about the mouse in the pudding sauce and leaving the flour out of the cake. These additions allowed plenty of time for Diana to drink three glasses of 'raspberry cordial' (actually Marilla's currant wine) and for them to take effect. They also give the reader more insight into Anne's personality and reinforce her propensity for making mistakes, one of her endearing traits.”

Photographs of many of the pages from the original manuscript, most of which have never appeared in any publication, will be included in the volume, along with photographs of some of the covers of early foreign-language editions.

Watch for the publication announcement this spring.

ANNE'S FACE, EVELYN NESBIT, AND MEMORIES IN A SCRAPBOOK

Mary Beth Cavert © 2018

PHOTO IN A SCRAPBOOK, ON A WALL, IN A JOURNAL

In her 29 November 1934 journal entry L.M. Montgomery tells her readers that while she was writing *Anne of Green Gables* (starting around May 1905) her idea of Anne's face matched a picture she cut from a magazine. She wrote that she “*passee-partouted*” (a term for mounting photographs on a mat) and hung it on the wall in her room. Later, she put it in a scrapbook and then moved it from there to her journal in 1934.

A mock-up of how the journal page looks →

Dr. Mary Rubio included this photo of “Anne's face” in her book, *Harvesting Thistles: The Textual Garden of L.M. Montgomery* (1993) and the photo was also printed in the 1997 issue of *Kindred Spirits* newsletter. The identity of celebrity Evelyn Nesbit, the woman in the photograph, was not disclosed until the 1997 publication of *The Annotated Anne of*



Green Gables. Nesbit's life story was written up in *The Road to L.M. Montgomery* (publication of the Kindred Spirit Society of Hamilton Ontario) by Ruth Allan in June 2000. Irene Gammel elaborated on Nesbit's photo and its photographer, Rudolf Eickemeyer Jr., in her 2008 book *Looking for Anne*.

Montgomery never mentioned this photograph, which she said she acquired in the early 1900s, until 1934 and then she professed to be ignorant of the identity and notoriety (affair, lover's murder) of the woman/girl in it. Where did she see it during the genesis of *Anne of Green Gables* and why was she reminded of it again in 1934?

Irene Gammel provides an explanation for where Montgomery found the picture and why Montgomery may not have associated it with a notorious public figure like Nesbit. In *Looking for Anne* Gammel uncovered a publication containing the photo that Montgomery placed in her journal -- it was in the September 1903 issue of *The Metropolitan Magazine* (New York). Gammel guessed that Montgomery saw an ad for this issue in a different magazine, *What to Eat*, in which she had a story published ("The Minister's Daughter"), and then either ordered *The Metropolitan* by mail or found it in a store in Charlottetown. The ad included the photo that captured LMM's attention and publicized its content of a "Portfolio of Portraits," described in the ad as "portraits of beautiful women...printed in tint..." Montgomery kept many portraits of women in her scrapbooks and it is not a surprise that she would seek out *The Metropolitan* magazine advertising its new, improved high-quality portraiture.

Montgomery put the photograph in a cardboard frame on the wall of her room. She does not tell us if she did this in 1903 when she got the picture or later, in 1904-05, when she was writing *Anne*.

L.M. MONTGOMERY AND PHOTOGRAPHY

Montgomery began taking photographs in the 1890s and printed cyanotypes (blue prints) in her home to put in her scrapbooks. In 1902, when she was the author of a column called "Around the Table by Cynthia," she wrote an article about photography – [Photography as a Hobby: Cynthia's Advice to Beginners](#), in the *Halifax Daily Echo*, 12 May 1902 – noting that "a really pretty bit of scenery, nicely furnished and properly mounted, reminiscent of a pleasant summer day's walk or outing is a thing of beauty and a joy forever." (Read more at [L.M. Montgomery as a Photographer](#)).

Rudolf Eickemeyer Jr. was very well known when Montgomery was practicing and learning how to use new skills with her camera and, while she has not documented how she learned photography techniques, there was no shortage of periodicals for new photographers. Eickemeyer was respected for his work in advancing amateur photography and judging contests for Eastman, Kodak and Bausch and Lomb, especially from 1903-1906. During this same time period his work was featured in magazines that Montgomery read like *Century Magazine*, *Cosmopolitan*, *Country Life in America*, *House Beautiful*, *Harper's Monthly*, and *Ladies Home Journal*. Example of his portraits and landscapes were published in *The Photographic Times-Bulletin* (NY) and *The American Annual of Photography*. *Camera Magazine* was also one publication that included instructions on how to *passe-partout* in 1904. Montgomery may have seen his photos and noticed his work in photography magazines and learned from his and other photographers' work in composing her own landscape and portraits.

WHAT TO EAT ADVERTISEMENTS

READ THE
**METROPOLITAN
MAGAZINE**
for *September*

OVER a dozen good short stories, in addition to the two serials by Mr. HOWELLS and Mr. HOWLETT, make this September *Metropolitan* a generous fiction number. Nearly every story is illustrated and well illustrated, too.

SIXTEEN PAGES will as heretofore be devoted to portraits of beautiful women, and these full page pictures in the September Number will be printed in tint and will surpass all previous efforts made to enhance this distinctive feature of *The Metropolitan Magazine*.

WHETHER you have ever read *The Metropolitan Magazine* before or not, read the September number. You cannot fail to enjoy the short stories; you are certain to be pleased with the illustrations; you will become absorbed in the two serial stories and you will be charmed with the improved typographical appearance of the pages. Ask your newsdealer for the September number. Price 15 cents a copy. The yearly subscription is \$1.50.

On all news stands, 15 cents

The Metropolitan Magazine Co.
3 West 29th Street, NEW YORK



Ad from *What to Eat Magazine*, LM Montgomery Institute, Kindredspaces.ca.



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The interesting challenge for researchers on this topic is the absence of this particular pose of Evelyn Nesbit in most available periodical sources. Our *Shining Scroll* team had the same result that Irene Gammel had in trying to find Eickemeyer's Nesbit "chrysanthemum" pose in magazines in the early 1900s. While there are dozens of different Nesbit photographs on internet pages today, few, if any, cite a 1900s photographic source for this exact pose. Irene has located the only photo of the time that we know of so far, even though Montgomery might have seen one later.

Montgomery probably did see Nesbit in several magazines even though she did not know she was the same person in the picture she clipped; "Evelyn Florence" (she was identified by her first two names as well as Evelyn Nesbit and Evelyn Thaw,) was a favorite of magazines like *The Burr McIntosh Monthly* in which she appeared under her own name and at other times with a subject caption like "The Gipsy" ([September 1904](#)). A year after Nesbit's "chrysanthemum" photograph was printed in *The Metropolitan*, the same magazine featured an article about "[Feminine Beauty Around the World](#)" with several photographs by Eickemeyer, including Nesbit. However, of all the magazines we have been able to search, none reproduced the same 1903 pose that Montgomery had in her journal.

LOOKING BACK TO THE NEW WOMAN

When Montgomery admired and saved Eickemeyer's photograph in 1903, she responded unknowingly to the subtle changes in perception of the role of gender of the time. Mary Panzer wrote in [In My Studio: Rudolf Eickemeyer, Jr. and the Art of the Camera](#) (1986):

Eickemeyer portrayed modern women who betrayed no threat of dangerous revolt...These women were living proof that modern society could embrace both beauty and innovation, machine-made portraits and human personality...Eickemeyer reassured critics who feared that [the New Woman] had strayed, once and for all, out of the control of convention. His portraits showed that conventions had enlarged their boundaries and that the New Woman, suitably translated into print and bound between the pages of advertising, fiction, advice, and editorial, would continue to support the society that had created her.

What did LMM think of the "New Woman"? She used the phrase in her journal on 25 November 1933 and acknowledged that it was a "world-wide slogan" in the 1890s. Carol Gerson describes the recognition of the New Woman in "'Fitted to Earn Her Own Living': Figures of the New Woman in the Writing of L.M. Montgomery" (find it in [The L.M. Montgomery Reader](#), Volume Two, ed. Benjamin Lefebvre). Although it appears that Montgomery tried to distance herself from new portrayals of women's lives, her own work describes an independence and drive for success in her female characters that continues to inspire contemporary readers and writers.

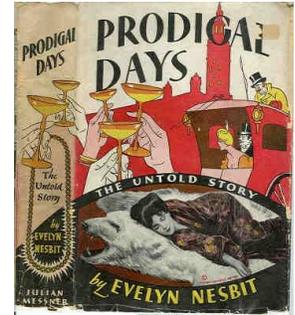
Montgomery was looking through her scrapbooks and thinking about the "New Woman" in the mid-1930s because she was beginning to prepare to write another Anne book. This time she was creating Anne's story in *Anne of Windy Poplars* (*Willows* in British editions), set between the time period of *Anne of the Island* and *Anne's House of Dreams*, in general around the early 1890s. She began organizing material for the new Anne book, a task that required getting "back into the past." She was sixty years old and needed to recreate a time period forty years earlier.

She kept ideas for stories and books in notebooks, like the starting point for *Anne of Green Gables*, "a girl instead of a boy" (see [The Shining Scroll](#) 2017). She would have looked through her notebook of ideas, journals, and scrapbooks to refresh Anne in her mind before she started the early stage of writing she called spade work; it had been at least fourteen years since she had written an Anne book. Looking through the scrapbooks she would have seen the pictures of her old notion of "beauty" like the Kodak Girl (Red Scrapbook, p. 1), Ellen Beach Yaw (Blue Scrapbook, p. 68) and The Weeping Magdalen (Blue Scrapbook, p. 72) [These pictures are in Elizabeth Epperly's [Imagining Anne: The Island Scrapbooks of L. M. Montgomery](#)].

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She would have reviewed her journal entries for the 1890s. On 4 April 1899 she wrote her now famous quote about being a “book drunkard” and reviewed a heroine who suffered great trials. She wrote then that no females in the current “degenerate days could endure them – not even the newest of the ‘new’ women!” Degenerate days found their way in *Windy Poplars* in the voice of Mrs. Gibson, Pauline’s mother: “This is a degenerate age, Miss Shirley.’ ‘Homer said the same thing eight hundred years, B.C.,’ smiled Anne.”

Montgomery used Hazel Marr in *Windy Poplars* to pass judgement on the new woman - “I’m not one of those dreadful new women.” However, Evelyn Nesbit as “the face of Anne” was exactly the representation of a dreadful woman, new or otherwise by 1906. In 1934 Montgomery tells her journal readers that she has re-discovered the photo and still does not know who this innocent looking person is -- but it is hard to believe that she did not know who the model was or the scandal of her infamous liaisons by that time. However, in order to stand by her fondness for the image, she moved it from her scrapbook and into her journal where she gave it a neutral context: “...a real girl somewhere in the U.S., but I have no idea who she was or where she lived. I wonder if she ever read *Anne*, never dreaming that, physically, she was the original!” It may be a coincidence but Evelyn Nesbit’s autobiography, *Prodigal Days: The Untold Story*, was published in 1934 (image at abebooks.com)!



THE FACE OF ANNE AND GIRLS IN GARLANDS

Elizabeth Epperly wrote in [Picturing a Canadian Life](#) that, “Some of the images in the scrapbooks may have served to inspire Montgomery’s later descriptions -- or they may have been collected because they reminded her of things she was already creating.” Was the photo of Evelyn Nesbit the face of Anne that she imagined in 1903 and carried with her for almost two years? Was it an image that conformed to her own ideas in 1904-05 when she looked through her scrapbooks for material for the story of an orphan girl? She had other images from which to be inspired in her scrapbooks. They can be viewed as a kind of illustrated guide to *Green Gables*, as Carolyn Strom Collins demonstrated at the 2018 Montgomery conference. “She talks a lot, in *Anne of Green Gables* for instance, about how much Anne wanted to have a white dress, and puffed sleeves,” said Strom Collins. “Well, there are many pictures of girls in white dresses with puffed sleeves. She obviously was flipping through the scrapbook as she was writing some of her material.” [see Carolyn Strom Collins: [What L.M. Montgomery’s scrapbooks can tell us about Anne of Green Gables](#)].

Montgomery’s scrapbooks can tell us about Anne of Green Gables



Strom Collins believes Montgomery had a subscription to Ladies' Home Journal. (Matt Rainnie/CBC)

In addition to fashion, there were also several pictures of girls in garlands, Montgomery did like a lady with a wreath. Her Anne Shirley decorated a hat with mayflowers and “a golden frenzy” of buttercups and roses; Anne wandered in a grove with “a wreath of rice lilies on her hair as if she were some wild divinity of the shadowy places.” Montgomery had been collecting images of women in wreaths since the 1890s and the photo of Evelyn Nesbit in a chrysanthemum

headband would have been right at home alongside similar photos in the Blue Scrapbook, like the N. Prescott-Davies engraving “Sea Poppies” on pg. 60 and one captioned “Sincerity” on pg. 67. What set the Nesbit photo apart from the other images was the clarity and quality of the photograph, it captured an ethereal but real-life quality that Montgomery may not have seen before.



We had always hoped to find another print of Nesbit’s chrysanthemum profile published closer to the time Montgomery was writing her manuscript in the spring of 1905. In 2013 Christy Woster shared an article she found in a 1905 magazine with images of Evelyn Nesbit that could have found its way to Cavendish, Prince Edward Island. The article was published in the syndicated *American Sunday Monthly Magazine* ([supplement](#)) on Sunday 30 April 1905.

The article was appropriately titled (and prophetic for LMM), “The Face That Won a Fortune,” because Nesbit had married a very rich man a few weeks earlier, on April 4, 1905. The pictures were drawn from Rudolf Eickemeyer’s photographs and copyrighted by his studio, the (Alfred) Campbell Art Co. We can imagine that Montgomery saw this feature while looking for her short stories, “The Finished Story” and “The Schoolmaster’s Letters,” which were to be published in the same Sunday supplement in the *Boston Post* (they appeared soon after, on 8 May 1905 and 4 June 1905 – find more sources in [Annotated Bibliography](#), ed. by Strom Collins). The image in the lower left corner, captioned “Innocence,” is a reproduction of the photo she saved in her scrapbook. If she saw this picture, would she have retrieved her “original” from her scrapbook, matted it, and put it on her wall? The other photos were also captioned in ways that described her Anne, “youth,” “pride,” “dreams” (however, these uplifting images were tarnished if the reader turned the page and read the article about events leading up to the Nesbit-Thaw marriage).



image: Christy Woster



This clipping, showing a newspaper with same pose as the enlarged one in *Sunday Magazine*, is printed on the inside cover of Nesbit's autobiography, *Prodigal Days*.



The drawings in the *Sunday Magazine* were well-known photos of Nesbit.



One of Nesbit's poses from the stage production of "Wild Rose," appears in *Theatre Journal* January 1903.



This photo appeared in *Theatre Journal* July 1902 (caption enlarged below).

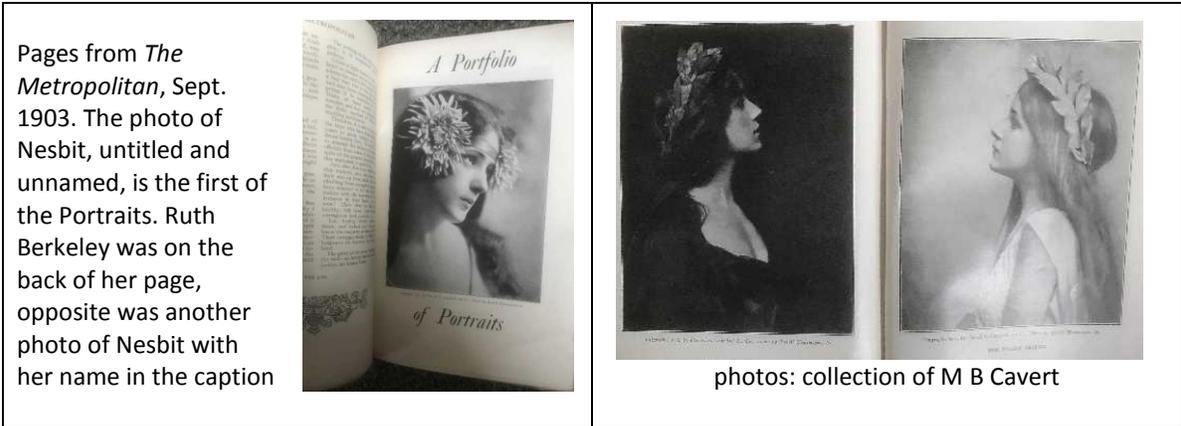
Photograph by Rudolf Eickemeyer, Jr.

MISS EVELYN FLORENCE

Copyright 1901, by the Campbell Art Co.

Recently "discovered" by a theatrical manager and now on exhibition as a rare beauty in "The Wild Rose." Her contract with the manager, it is said, is unique in its provisions and says she shall not "Become engaged or contract marriage. Appear at any public restaurant or café within a radius of one mile of any theatre. Be photographed privately or publicly. Sell or cause to be sold photographs of herself. Appear in the boxes of any theatre while witnessing public performance. Ride in street cars. Publish any interviews in newspapers or magazines, or publish reproductions of her photographs. Appear at private balls, parties or suppers. Carry or lead a dog or other pet on streets. Appear in public without face veiling. Use stimulants of any kind, save tea or coffee. Wear gowns, costumes, millinery, boots, shoes and gloves, except such as may be approved by her manager. Become facially tanned."

We attempted to verify that the photo in Montgomery's journal did indeed come from the September 1903 issue of *The Metropolitan*. One sure way to do that was to see what was on the back of it which would have been the photo of Miss Ruth Berkeley on the next page. However, Montgomery glued the picture to mounting cardboard so the reverse could not be seen.



Pages from *The Metropolitan*, Sept. 1903. The photo of Nesbit, untitled and unnamed, is the first of the Portraits. Ruth Berkeley was on the back of her page, opposite was another photo of Nesbit with her name in the caption

photos: collection of M B Cavert

Although Montgomery could have seen this photo in photography magazines or other periodicals, we have not found one. We propose that Montgomery found the picture, as Gammel suggested, through a 1903 ad that she noticed either because of the photograph in the ad or because it announced a topic she liked, profiles/portraits of women (an example of her interest is the clip with a similar title, "Portraits of Women - Lady Hamilton" in the Blue Scrapbook).

She added Nesbit to her collection of other women and girls in her scrapbook. Her admiration of it was reinforced by seeing new images of Nesbit in the spring of 1905. Because of the notoriety of Nesbit and her love life between 1903 and 1905, the murder of her lover by her husband in 1906, and her biography in 1934, we think that Montgomery did (eventually) know the identity of the girl in her picture. She may have chosen to omit any mention of it to shield her own reputation and her readers from the revelation (she had already been dismayed in 1929 to find that the star of the first *Anne of Green Gables* film in 1919, Mary Miles Minter, suffered from a similar reputation collapse). However, it was still a stunning photograph so she could not help but display it in her journal after thirty years had passed.

THE STEW OF THE AUTHOR'S IMAGINATION

Speculation about Montgomery's attraction to the photo of a sixteen year-old model as a representative for her eleven year-old orphan is an example of the many areas of study that open up when the threads of the life and times of L.M. Montgomery are unraveled. Evelyn Nesbit's portrait was just a small spark in L.M. Montgomery's imagination. Her imagination was a stew of ideas filled with nutrients from all aspects of her life. She absorbed and recorded a great deal of textual and visual information that could be retrieved later for any number of creative uses.



The potential for new research and interdisciplinary connections seems unending for this beloved author. Irene Gammel has identified stories in periodicals that foreshadow *Anne of Green Gables*. Carolyn Collins, Christy Woster, and Elizabeth Epperly have dissected the contents of her Island scrapbooks to find the origin and meaning of many of the items in them. Epperly has also examined Montgomery's photographs for their shapes, shadows, and structure relative to her visual imagination. Collins, Woster, Rea Wilmshurst, and Donna Campbell have located and identified publication details of Montgomery's short stories and poetry and made them available for textual studies and comparisons. Emily Woster has studied her personal library and how Montgomery read her favorite fiction and non-fiction books. Benjamin Lefebvre has collected interviews, essays, reviews, and poetry for readers. Mary Rubio, Elizabeth Waterston, and Jen Rubio have brought to light new material from Montgomery's journals and biography. Mary Beth Cavert has enlarged the biographical and literary field by illuminating Montgomery's relationships with people and communities in her book dedications. All of these explorations serve to underscore how broadly Montgomery cast her creative net to capture and hold the fascination of readers and scholars for more than 120 years.

MORE ABOUT THE CLIPPINGS IN MONTGOMERY'S ISLAND SCRAPBOOKS

Carolyn Strom Collins has identified the sources of the items mentioned in this article:

Kodak Girl (Red Scrapbook, p. 1) comes from *Ladies Home Journal*, June 1901;

Lady Hamilton (Blue Scrapbook, p. 41) comes from *The Cosmopolitan* Nov. 1894;

N. Prescott-Davies engraving "Sea Poppies" (Blue Scrapbook p. 60) is in the *Illustrated London News*, June 18, 1892;

"Sincerity" (Blue Scrapbook p. 67) comes from *Munsey's* August 1895;

"The Weeping Magdalen" (Blue Scrapbook, p. 72) is in *Munsey's* June 1895.

In addition to the work Elizabeth Epperly has done, Carolyn and Christy Woster have found over 125 new sources of clippings in the scrapbooks and donated many periodicals in which they were found to the LMMI as the "Woster/Collins Collection." An exhibit was part of the 2018 conference. See an example on our title page - Carolyn found the catalogue, (right side photo) from which LMM cut the flowers she put in her scrapbook (left side photo).

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NOTES OF INTEREST

The kitchen section from the Macneill farmhouse where L.M. Montgomery wrote *Anne of Green Gables* has been restored and moved to its original site at [Lucy Maud Montgomery's Cavendish Home](#), a [Canadian National Historic Site](#). We have written about this "sacred kitchen," as Father Bolger called it, many times in the *Scroll*. We are very happy for Jennie Macneill and her family and thrilled that this long awaited homecoming has taken place! Read more at <https://www.cbc.ca/news/canada/prince-edward-island/pei-lucy-maud-montgomery-kitchen-building-homestead-1.4951107> and [The Birthplace of Anne of Green Gables](#).

"Green Gables" Undergoing Major Construction Project

Visitors to Prince Edward Island's Green Gables site this summer were confronted with construction of a new Visitors' Information Centre and other renovations. The new centre will guide visitors through the story of L. M. Montgomery as well as an introduction to *Anne of Green Gables* before they reach the house itself and the walking paths through Lover's Lane and the Haunted Wood. There are plans to re-do some of the walking paths in the future and possibly to make Green Gables house more accessible. The new building with its new displays is due to be ready for the 2019 tourist season, beginning May 1, with an opening ceremony sometime in June.

100th Anniversary of the End of World War I

Hear an interview with Simon Lloyd: "Exploring the First World War through the pages of the *Guardian* newspaper." <https://www.cbc.ca/listen/shows/mainstreet-pei/segment/15629398>

Historica Canada launched a brand new [Heritage Minute](#) about Canadian literary icon L.M. Montgomery: "This Heritage Minute tells her story in her own words, as drawn from her journals." See the video on our [Facebook Page](#) or here: <https://www.youtube.com/watch?v=bGNvOrbelpU>.

CONGRATULATIONS! Dr. Elizabeth Waterson, co-editor of the *Journals of L.M. Montgomery*, was appointed to **The Order of Canada**. <https://news.uoguelph.ca/2018/07/prof-emeritus-named-order-canada/>

"A 1966 essay by [Elizabeth Waterston](#) [in *The Clear Spirit*] pulled L.M. Montgomery from the literary criticism shadows, launching a vibrant community of L.M. Montgomery scholars and bringing *Anne* to new audiences around the world." – Dr. Jenny Litster

Drs. Elizabeth Waterston and Mary Rubio at the 2018 conference, with Mary Beth Cavert and Dr. Jenny Litster. →



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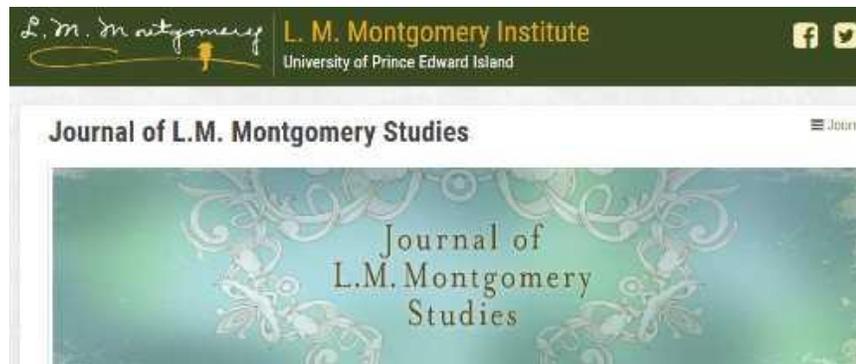
ANNOUNCING JOURNAL OF L.M. MONTGOMERY STUDIES

“The L.M. Montgomery Institute is delighted to announce the launch of the [Journal of L.M. Montgomery Studies](http://www.lmmontgomery.ca/journal-lm-montgomery-studies?fbclid=IwAR29BfXXQ3DC3x56-8DqxYSwDDIvGNTAWBL88xg_7NbS-ESndgDEyzJYDIU), the first journal dedicated to Montgomery. The Journal of L.M. Montgomery Studies will be a refereed, open access digital space. It will publish intriguing, highly original, rigorously researched scholarship on all aspects of L.M. Montgomery’s life, influences, creative work, and legacy. We welcome interdisciplinary and international authors and readers, including Montgomery scholars and the broad community of Montgomery enthusiasts.”

http://www.lmmontgomery.ca/journal-lm-montgomery-studies?fbclid=IwAR29BfXXQ3DC3x56-8DqxYSwDDIvGNTAWBL88xg_7NbS-ESndgDEyzJYDIU

Honorary Patron: Jane Urquhart; Honorary Editors: Elizabeth Waterston, Mary Rubio, Elizabeth Epperly;
Editor: [Kate Scarth \(Chair of L.M. Montgomery Studies\)](#); Co-Editor: Emily Woster; Consulting Editors: Jean Mitchell, Laura Robinson.

Editorial Board: Yoshiko Akamatsu, Balaka Basu, Poushali Bhadury, Holly Blackford, Rita Bode, Mary Beth Cavert, Lesley Clement, Carolyn Collins, Melanie Fishbane, Sarah Galletly, Irene Gammel, Carole Gerson, Marah Gubar, Caroline Jones, Yuka Kajihara-Nolan, Deirdre Kessler, Jane Ledwell, Jenny Litster, Simon Lloyd, Alexander MacLeod, Andrea McKenzie, Idette Noome, Tara Parmiter, Holly Pike, Joe Sutliff Sanders, Margaret Steffler, Åsa Warnqvist, Lorraine York.



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. Over the last 25 years 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.

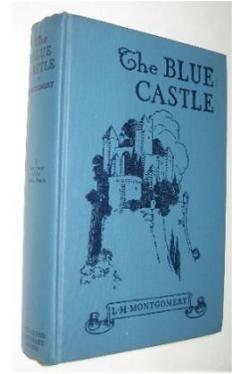
In most of our issues of [The Shining Scroll](#), we feature news from our friends in other related Montgomery groups, primarily [Facebook links]: [The L.M. Montgomery Institute](#) (Prince Edward Island), [The Lucy Maud Montgomery Society of Ontario](#) (Leaskdale, Ontario), [The L.M. Montgomery Heritage Society](#) (Norval, Ontario), [The Bala Museum](#) (Bala/Muskoka, Ontario), [The Heirs of LM Montgomery](#), and more Montgomery [museum and historical](#) 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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WHY IS THE BLUE CASTLE ABOUT A CASTLE (AND WHY IS IT BLUE)?

Mary Beth Cavert

[Sources and background information for this article can be found in the article links and online in *Behold the Proverbs of a People: Proverbial Wisdom in Culture, Literature, and Politics* (2014) by Wolfgang Meider in Chapter 12, "[To Build Castles in Spain:](#)" [The Story of an English Proverbial Expression](#), and Gallacher, Stuart A. "Castles in Spain." *The Journal of American Folklore*, vol. 76, no. 302, 1963, pp. 324–329. *JSTOR*, www.jstor.org/stable/537929.]

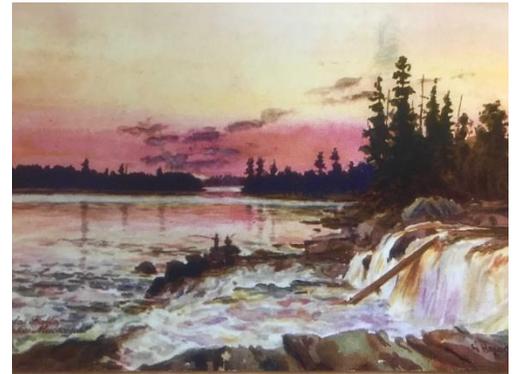


L.M. Montgomery's 1926 book, *The Blue Castle*, is one of her most popular novels alongside the *Anne* and *Emily* series. The title and story are tied to "castles in Spain" a phrase which had been in use since the 13th century. L.M. Montgomery was very familiar with the expression and wrote a poem called "Air Castles" in 1904 under the name of Joyce Cavendish (find the text in Epperly's *Imagining Anne*). She also inserted it into her first book, *Anne of Green Gables*, in 1905 – with it she described how Anne day-dreamed by the stove during a November twilight:

Glittering castles in Spain were shaping themselves out of the mists and rainbows of her lively fancy; adventures wonderful and enthralling were happening to her in cloudland. (Chapter 30)

She used it again while writing *Anne of Avonlea* in 1908: "Anne tried to banish Gilbert's image from her castle in Spain but, somehow, he went on being there" (Chapter 29).

She wrote *The Blue Castle* in 1924, during her last months in Leaskdale, Ontario and finished it just before her family moved to Norval, Ontario. She set the book in the communities of the Muskoka area in Ontario, a departure from all her other books which were centered on Prince Edward Island. On the surface, the image of a Spanish castle would seem out of place in this region of "shimmering lakes, thundering waterfalls and sheer granite cliffs, aromatic pine forests and dense maple forests [[Muskoka - Land of Lakes](#)]." However, the expression accurately reflects the journey of love Montgomery created for her characters in *The Blue Castle* and the natural environment they inhabited.



ORIGINS

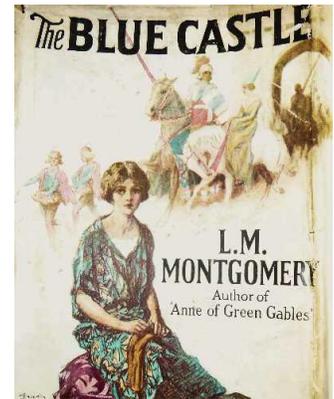
One of the earliest attributions of the Castle in Spain idiom is to Guillaume de Lorris in his allegorical poem of courtly love, [Roman de la Rose](#) (ca. 1225/30).

Du tout [t'aime] e ta compaigne;
Lors feras **chastiaus en Espagne**;
Et fi auras joye de ne'ant ...

It was translated from the original French into Middle English in [The Romaunt of the Rose](#), c. 1400. Charles Dahlberg edited a text by Chaucer with [this translation](#) (line 2563):

Thou shalt make **castels thanne in Spayne**,
And dreme of joye, all but in vayne,...

Dahlberg's [modern interpretation](#) of the lines is: "Then you will build castles in Spain and will take joy in nothing as much as in going around deluding yourself with this delectable thought that contains only lies and fables." Dahlberg notes that "[castles in Spain](#)" meant "a fantasy to a private retreat for lovers (a castle) in some distant place (Spain)." He summarized earlier research which concluded that the use of Spain, in this poem, is not so much literally connected to Spanish castles, whether depicting a lack of castles or presence of exotic castles in Spain, but rather to its convenient use as a French rhyme - that is "Espagne" with "compaigne." When the lines were translated into English Spain was rhymed with vain. The phrase began to be used independently of the poem and the variant, "[Castles in the Air](#)," became popular by the mid-16th century.



POPULARITY IN MONTGOMERY'S TIME

In the original text, it was deemed a folly to build/make castles in Spain but the phrase evolved, without the "make" verb, to become a noun that evoked a waking dream, an aspiration, an illusion, a hope, and usually unachievable. L.M. Montgomery was very well-read could not have missed seeing and noting this commonly used expression. It appears in work by Pope, Boswell, Emerson, and Twain. Charles W. Stubbs published his poem "Castles in the Air" in [The Spectator](#) on 31 May 1902. It is found in *Little Dorrit* and Chapter 14 of *Bleak House* by Charles Dickens, which she purchased for her personal library in September 1903.

Explanations of the meaning of the expression were appearing in publications at the time Montgomery was creating *Anne of Green Gables*: [The Academy and Literature](#), Volume 67, 29 October 1904; [Search-light Thrown on the Activities of the World](#), Volumes 25-26, 1 April 1905.

"My Castle in Spain" is a poem in [The Poetical Works of John Godfrey Saxe](#) (1882). In this edition it appears in the text near another of his poems, "The Gifts of the Gods," which LMM admired and quoted in *Emily of New Moon* in 1921.

However, the book that may have made the biggest impression was her 1896 copy of Louisa May Alcott's [Little Women](#) (in the [LMM archives](#) at the University of Guelph) where both the original and variant phrase were employed:

... that she might indulge in the luxury of charity, had been for years Jo's most cherished castle in the air. The prize-story experience had seemed to open a way which might, after long traveling and much uphill work, lead to this delightful chateau en Espagne.

(The line "much uphill work" that leads to a delightful chateau reminds us of her fondness for the inspirational stanzas in the poem, *To the Fringed Gentian*: "How I may upward climb/The Alpine path, so hard, so steep/That leads to heights sublime.")

On 8 January 1908 Montgomery wrote a letter to George Boyd Macmillan explaining how a reader wanted to visit the orchard described in one of her stories ("The Old South Orchard," *Outing Magazine*) -- "the location of the orchard was only to be found in the demesnes of my [Chateau En Espagne](#)." In December 1910 she recommended that Macmillan write about the topic, "My Castle in Spain."

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She clearly enjoyed the idiom and embraced its imaginative sentiments because, as Emily Woster explained in her essay “The Readings of a Writer,” Montgomery’s literary landscape was also “an escape,...a way to travel outside of her own cares and worries.”

MONTGOMERY’S CASTLE IN SPAIN

While the original expression was not associated with any particular existing castle, the actual Spanish castle which truly inspired Montgomery was The Alhambra (tr. “the Red One/Fortress”) in Washington Irving’s 1832 *Tales of the Alhambra*. The [Alhambra](#) is located in southern Spain (Granada Andalusia). It was re-built as palace about 1330, after *Roman de la Rose* was published. Its dense woods of English elms were established by the Duke of Wellington after the defeat of Napoleon around 1814 and the site became popular with tourists, especially after Irving’s book was published and restoration work was completed in the mid-1800s.



Alhambra image: <https://www.britannica.com/topic/Alhambra-fortress-Granada-Spain>

On 12 April 1903 LMM read *Alhambra* and described it as a “gateway of an enchanted world.” In August 1915 she shared her love of the book with Macmillan and was glad he liked it too.

When I open its covers I always feel a peculiar sensation, as if I had stepped through an enchanted gateway and it had shut behind me, shutting out the real prosaic world and shutting me in “the land where dreams come true.”

It is not surprising that the Alhambra became a synonym for Montgomery’s vision of a “blue,” dreamy inspirational castle.

[For further reading of Montgomery’s fascination with its structure and environs, read Elizabeth Epperly’s thorough examinations in *Through Lover’s Lane* (2007) and in *L.M. Montgomery and The Matter of Nature(s)* (2018).]

A BLUE CASTLE

Montgomery’s structure of the plot of *The Blue Castle* fits comfortably with the love theme and context of the earliest expression “[to build] castles in Spain” but it is not a re-telling of an old poem. She added her own modern twists -- Valancy is the love-seeker and initiates a marriage proposal, and finally achieves success in finding love. She is taken to an emotional fortress, a “castle” on a lake island which is hidden -- the story reflects the traditional definition of Chateau

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en Espagne “a place [a strong hold] where [lovers] might be alone, secluded and protected from all the irritating forces, while they practice and take delight in the art of love.” ([Stuart Gallacher](#))

In the first half of the book the “Castle” was Valancy’s fancy, a dream; it was complete with turrets and surrounded by oak and pine trees. It was an imaginary refuge established in Chapter 1: “They never knew that Valancy had two homes -- the ugly red brick box of a home, on Elm Street, and the Blue Castle in Spain.” In the rest of the book the name is shortened to Blue Castle.

However wish-fulfillment became reality in Chapter 26 when Valancy’s husband, Barney, took her to his island cabin beside pine trees that looked like turrets. Valancy had a real “castle” now, a shelter for love and protection away from her old life: “They left behind the realm of everyday and things known and landed on a realm of mystery and enchantment where anything might happen -- anything might be true.” In the second half of the book, “Blue Castle” is the name of her actual home with Barney, no longer an imaginary state of mind.



Montgomery’s choice of the color blue to describe Valancy’s Castle seems like an obvious aesthetic one (given its location in lake country) even though the Alhambra, clearly the association she had in mind, was made of red clay. Near the end of the book Barney promised Valancy that he would take her to Spain: “I want you to see the Alhambra--it's the nearest thing to the Blue Castle of your dreams I can think of.” Editions of Irving’s book at the time contained black-and-white photographs and etchings and it is slightly possible Montgomery did not envision it as reddish in color. Irving described the castle as “ruddy” on its exterior however its interior colors included blue, azure, and lapis. A blue castle in the clouds fits as a dream castle, rather than a red one (and she had used the color green in a title already).

Montgomery assigned the color red to Valancy’s ugly brick house, the vile Redfern tonics, a frightening moon, and Roaring Abel’s cheeks and beard. After Valancy meets Barney, readers see red in sunsets, a sleepy hunter’s moon, and red mist on maples. Blue is the color of the sky and sky-blue waters as well as haze, twilight, the blue eyes of several characters, their blue flannel shirts, and the name Bluebeard’s Chamber.

Valancy’s castles were described in medieval images: handsome knights, banners, caparisoned steeds, all wrapped in “blue loveliness.” L.M. Montgomery never visited the Alhambra but she did see medieval castles in Scotland and England on her honeymoon in 1911. One of the castles she may have seen was near the home of her good friend, George Macmillan, in Clackmannanshire at Dollar Glen.

She and her husband, Ewan Macdonald, went to Dollar Glen, which sits below two dramatic gorges and streams called the Burn of Sorrow and Burn of Care. She wrote in her journal that it was “one of the finest, wildest, grandest spots we saw in all of Scotland.” (13 August 1911) Above it sits a medieval castle, originally named Castle Glume (Scottish Gaelic for chasm or gorge) which became the seat of the Campbell clan – its name was changed to Castle Campbell in 1490. In contemporary photographs, the granite and stone of the castle reflect the gray or blue of the sky. She never mentioned this castle in her journal or letters, though it is the main feature of [Dollar Glen](#). However, the postcard she placed with the 1911 entry is a photo of Long Bridge and Kemp’s Score, which are just below the castle.



I have looked for references to Castle Campbell in Montgomery's papers in hopes of finding a clue to her awareness of it and finally found it at George, Maureen, and Pam Campbell's *Anne of Green Gables Museum* in Park Corner, PEI. I had overlooked it for years and yet there it was in plain sight – in a display case.

LMM's postcard →

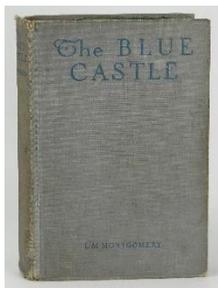
While she was on her honeymoon, she sent the Campbell family (Aunt Annie and Uncle John) a picture post card on 21 July 1911 from Dollar Glen, captioned *Castle Campbell (from South) Dollar*. Although the gray stonework seems to have a blue tinge in many contemporary photographs, it is fairly flimsy evidence that Montgomery carried the image of Castle Campbell or any castle into her imaginings for an actual "blue castle," but it is always fun to try to connect some of her personal experiences to her work.

Identical but unfaded card →

[A similar "old" postcard and a variety of images can be viewed at <https://www.thecastlesofscotland.co.uk/the-best-castles/magnificent-ruins/castle-campbell/>]



Montgomery did know about Castle Campbell and she saw many other castles in Scotland and England during her honeymoon. When she received her copy of *The Blue Castle* on 5 August 1926 (the month of the first printing) she wrote, "My *Blue Castle* came today. It has a make-up different from all my other books. Not so pretty. A plain cover." It appears that she shared her displeasure with her publishers because after the second printing in December 1926, the book was issued with a line drawing of a castle on the boards and an identical castle outline on a gray-mottled dustjacket, signed with the initials of the artist "DH." The words "A Love Story of the North Woods" were printed in blue on the dustjacket spine. Did she describe a castle or send a picture of Alhambra or Castle Campbell to the publishers for the illustrator? Some of the cover art in publications resembles castles that would have been familiar to her, but most likely the cover was an original creation of the illustrator.



Montgomery enjoyed writing *The Blue Castle*, possibly as much as readers enjoy reading it. Many come to it for the love story and return to it for the nature. Read through it for a feast of seasonal descriptions!

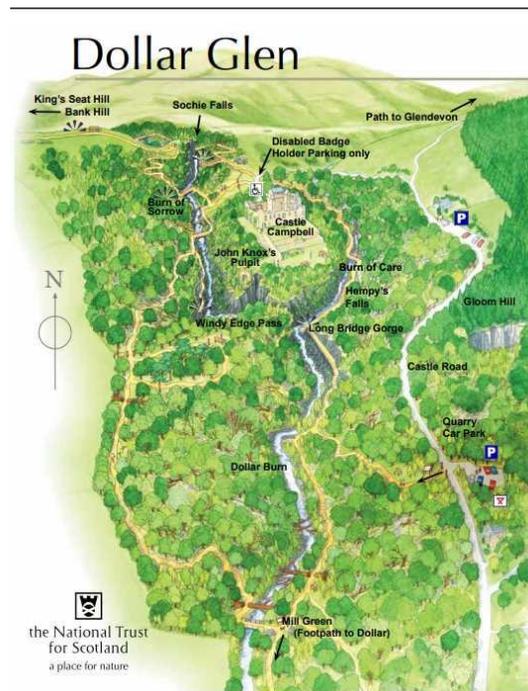
November--with uncanny witchery in its changed trees. With murky red sunsets flaming in smoky crimson behind the westering hills. With dear days when the austere woods were beautiful and gracious in a dignified serenity of folded hands and closed eyes--days full of a fine, pale sunshine that sifted through the late, leafless gold of the juniper-trees and glimmered among the grey beeches, lighting up evergreen banks of moss and washing the colonnades of the pines. Days with a high-sprung sky of flawless turquoise. Days when an exquisite melancholy seemed to hang over the landscape and dream about the lake. But days, too, of the wild blackness of great autumn storms, followed by dank, wet, streaming nights when there was witch-laughter in the pines and fitful moans among the mainland trees. – Ch. XXXI

ADDITIONAL READING

- Historic Environment Scotland: **Video of Castle Campbell** “nestled in the beautiful colours of Dollar Glen this autumn.” Recommended! (turn audio on): <https://twitter.com/twitter/statuses/1063040185326276608>
- **Dollar Glen** description from *A Topographical Dictionary of Scotland*, 1819.
- *Blue Castle* **blog** post by our friend, Sarah Emsley: [“Going in for realities” in L.M. Montgomery’s The Blue Castle.](#)
- Woster, Emily. “The Readings of a writer: The literary landscape created by L.M. Montgomery’s love of literature,” *CREArTA*, Vol. 5 Special Issue, 2005.



Book Cover image on pg. 21 is from the Hodder and Stoughton edition which shows knights on horseback entering the arch of a castle.



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BOOKS!

We include new books in each issue of *The Scroll*. Look through [past issues](#) for other titles.

[L.M. Montgomery and Nature](#) – Edited by Rita Bode and Jean Mitchell.

[Summer in the Land of Anne](#) – by Elizabeth R. Epperly, illustrated by Carolyn M. Epperly.

Two books in the [L.M. Montgomery Library series](#), edited by Benjamin Lefebvre:

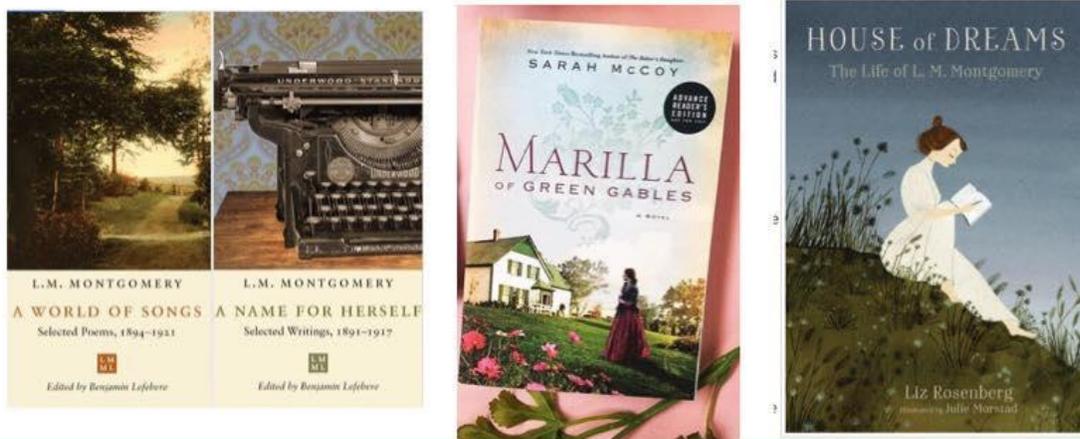
[A Name for Herself, A World of Songs](#)

More updated complete editions of [L.M. Montgomery's Journals](#) – edited by Jen Rubio.

[Marilla of Green Gables](#) by Sarah McCoy.

[The House of Dreams: The Life of L.M. Montgomery](#) – Liz Rosenberg and Julie Morstad, author and illustrator.

Read their [interview](#) on the LMMI web site.



These are some of the publications that were available to be signed at the 2018 conference.
See the 2017 *Shining Scroll* for additional information.

PHOTO SOURCES: click web page links in texts; Island Scrapbook pages and items, *Imagining Anne* and Carolyn Collins; p. 1 illustration, LC Page 1933 AGG, Sybil Tawse, artist; Christmas article, Sandra Wagner; public domain postcards on pp. 3,20,23,24; George Campbell p. 24; all other images, Carolyn Strom Collins and Mary Beth Cavert.

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