



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

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**L.M. MONTGOMERY'S NEWLY DISCOVERED CORRESPONDENCE WITH
 GEORGE BOYD MACMILLAN: "From the Land of the Maple"**

Mary Beth Cavert © 2020

L.M. Montgomery had three male pen-friends, all writers – Ephraim Weber and Arthur John Lockhart of Canada and George Boyd MacMillan of Scotland. When I presented a paper about L.M. Montgomery's friend in Scotland at the June 2018 L.M. Montgomery Institute International Symposium, [L.M. Montgomery and Reading](#), I had no idea how much more I would learn about their friendship before the next conference! On 22 November 2019 I received a surprise phone call from Elizabeth Epperly with the shocking news that a new batch of L.M. Montgomery's correspondence with George B. MacMillan (70 postcards) had been discovered in Scotland. This amazing revelation was well-timed because I had recently finished transcribing and annotating all one hundred and two of Montgomery's letters and notes to MacMillan (from 1903 to 1941) and Betsy had written the preface for the manuscript of my book proposal – but now I realized that I was not finished yet! I was sworn to secrecy about the discovery for four months until the official announcement was made. My silence was rewarded in March 2020 when Simon Lloyd shared his phone photos of the postcards so I could add their transcriptions to my manuscript of the complete Montgomery-MacMillan correspondence.



L.M. Montgomery, GB MacMillan, c. 1903
 Archival and Special Collections, University of Guelph.



Since then I have written two Montgomery-MacMillan papers, "[L.M. Montgomery's Picture Postcards to George Boyd MacMillan](#)" and "[Reading Between the Lines](#)," posted online in the [Journal of L.M. Montgomery Studies](#). On 15 July 2020, CBC PEI launched an interview with Elizabeth Epperly about the postcard collection. Watch the video for views of some cards and Betsy's reactions:

Facebook <https://fb.watch/1lo0zGYitz/>

CBC <https://www.cbc.ca/player/play/1764261443996>

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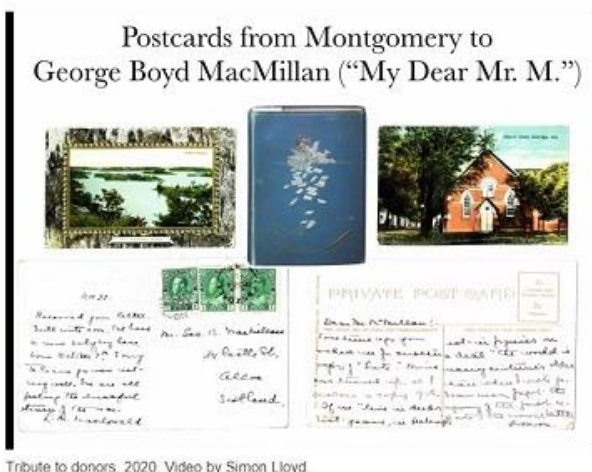
These are excerpts from Epperly's summary of the postcard acquisition:

Late last October (2019) I received an e-mail from Kate Macdonald Butler sharing a message she had received from Scotland. George Boyd MacMillan's great grand-nephew, Duncan McMillan (GBM chose to spell his last name with Mac), had been going through his late mother's papers with his brother, and they had discovered some seventy post cards from Montgomery to MacMillan. Mr. McMillan was wondering if Montgomery's granddaughter could advise him about the best home for these and some other related papers. Kate said to me "Would you like to follow-up with this, Betsy?" Wow. The very next day I sent a letter to Duncan McMillan explaining my co-editing of the letters with the late Rev. Dr. F.W.P. Bolger; I told him about the L.M. Montgomery Institute at the University of Prince Edward Island and explained why I thought the place where the correspondence with MacMillan had begun was the perfect place for the papers now to be housed, digitized, and shared with a world of eager scholars and readers...

Meanwhile, I was trying to figure out how the LMMI could possibly purchase the papers since a Canadian tax receipt would be of no use to Mr. McMillan in Scotland. When I called [Donna Jane Campbell](#) to ask her opinion about an amount and to get her advice about how we could raise such a sum, she promptly said, "I'll buy them, Betsy, and donate them to the LMMI." I could hardly speak. Just like that, she was willing yet again to bring Montgomery treasure to the LMMI – for all of us to study and to enjoy.

...on March 16th, the parcel left Edinburgh, arriving mid-day on the UPEI campus on Wednesday, March 18th.

Though normal operations at UPEI were on hold because of Covid-19, Dr. Philip Smith (chair of the LMMI committee) collected the parcel from Shipping and Receiving and got permission from Chief Librarian Donald Moses to open it in the library. Donald Moses himself expertly cut open the box with an exacto blade while Philip Smith FaceTimed me live. It was better than Christmas to see the bundles of papers and photographs, all neatly wrapped, extracted one by one from the box! Unable to resist, Simon Lloyd joined us and had the fun of unwrapping stacks of Mr. MacMillan's music and some of his poetry along with the post card album containing some 70 post cards Montgomery wrote to MacMillan from shortly after their correspondence began (1903) in Cavendish right through 1939.



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This is an image of the postcard sent to MacMillan announcing that her book would be published, a day after she received the news herself (Ryrie-Campbell Collection, KindredSpaces.ca):
<https://www.lmmontgomery.ca/islandora/object/lmmi%3A18402#page/2/mode/2up>

Read the L.M. Montgomery Institute Announcement:

<https://www.lmmontgomery.ca/lm-montgomery-postcards-donated-kindredspaces>



L.M. MONTGOMERY AND VISION CONFERENCE/FORUM 2020

Mary Beth Cavert

“Launch of 2020 L.M. Montgomery and Vision Forum (24-28 June):

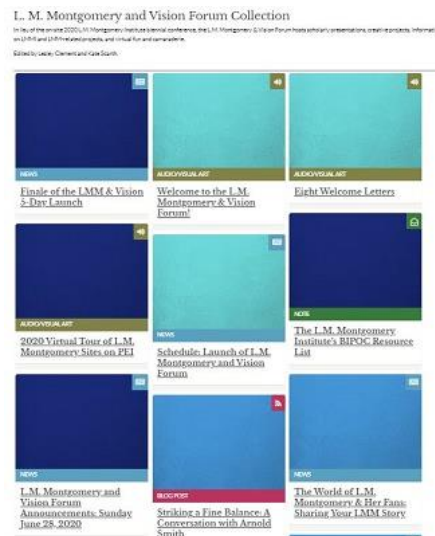
New content will be rolled out each day and remain on the Forum **in perpetuity**”

<https://journaloflmmontgomerystudies.ca/lmm-vision-forum>

In [April 2018](#) I wrote,

Knowing more, or “too much,” about Montgomery’s life, texts, art, homes, 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?

I’ve attended every conference and love them all because they combine the best of academic surprises and readers' enthusiasm. On April 9, 2020 Dr. Philip Smith made the sad announcement that 2020 Montgomery biennial conference would have to be cancelled because of the Covid-19 pandemic. We did not have the chance to enjoy our community face-to-face; HOWEVER, the industrious conference team created a virtual experience that can be accessed by anyone at any time! The L.M. Montgomery and Vision conference became an online [forum](#); now you can read articles, blogs, creative writing, view videos, hear presentations and a [Maudcast](#), find resources, and download – all year long, “in perpetuity!”



Thank you to Philip, Dr. Kate Scarth, Dr. Emily Woster, Dr. Lesley Clement, and the library and tech team at the LMMI for providing this experience for Montgomery’s fans world-wide!

The next conference is scheduled for **22-26 June 2022, “L.M. Montgomery and Re-Vision.”**

<https://www.lmmontgomery.ca/lm-montgomery-and-re-vision>.

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L.M. MONTGOMERY PRINCE EDWARD ISLAND TOUR

The LMMI conference always ends with a bus tour of many significant Montgomery sites on Prince Edward Island. Carolyn Strom Collins served as the tour guide for conference participants in 2018 but in 2020, like the conference itself, an online presentation provided an experience for everyone.



Follow along via this superb video written and narrated by Carolyn and photographed and filmed by Bernadeta Milewski. Whether it is winter or summer in your hemisphere, you will love spending these 34 minutes on Prince Edward Island! You can print out the text from this web page for your next visit to PEI.

<https://journaloflmmontgomerystudies.ca/vision-forum/2020-virtual-tour-lm-montgomery-sites-pei>



2020 L.M. MONTGOMERY INSTITUTE LEGACY AWARDS



On the last day of the 2020 L.M. Montgomery Symposium, Dr. Philip Smith, Director of the L.M. Montgomery Institute, [announced](#) that this year's L.M. Montgomery Institute Legacy Awards were given to Mary Beth Cavert and Carolyn Strom Collins of the L.M. Montgomery Literary Society. Their contributions to the life and work of L.M. Montgomery were highlighted.

Go to <https://www.lmmontgomery.ca/2020-lm-montgomery-institute-legacy-awards> for the full write-up.

Both Beth and Carolyn were thoroughly surprised and very honoured to receive this recognition from the Institute.

The L.M. Montgomery Institute Legacy Award is presented for outstanding lifetime contributions in building Montgomery scholarship and/or public engagement. The 2018 [inaugural recipients](#) of this award were Dr. Elizabeth Waterson, Dr. Mary Rubio, Jennie Macneill and the late John Macneill.

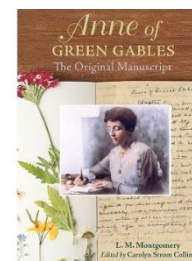
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EXPLORING A NATIONAL TREASURE: L.M. MONTGOMERY'S *ANNE OF GREEN GABLES* MANUSCRIPT

Mary Beth Cavert

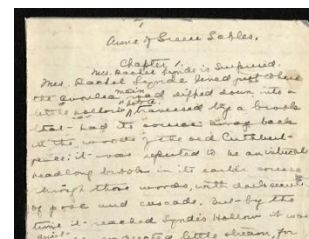
In 2022, the original manuscript of *Anne of Green Gables*, which is housed at the Confederation Centre in Charlottetown, Prince Edward Island, will be available for readers to view online. The production is titled “Exploring a National Treasure: L.M. Montgomery’s *Anne of Green Gables* Manuscript.”

Last year, Carolyn Strom Collins and [Nimbus](#) Publishing launched the book *Anne of Green Gables: The Original Manuscript* (see our article in last’s year’s issue, [The Shining Scroll 2019](#)). The book shows how L.M. Montgomery created her best-known and best-loved novel, published in 1908. All of Montgomery’s additions and deletions, cross-outs and amendments, are shown in the book so that readers can see just how the novel developed over the months Montgomery wrote it. In addition, Collins compared the manuscript with the first edition published by L. C. Page and Co. in 1908 and noted some of the changes that were made from manuscript to the published version. We recommend that fans read along in this publication as you view the upcoming digital exhibition! [watch a video presentation in [Journal of L.M. Montgomery Studies](#)]




For the first time ever, L.M. Montgomery’s famed *Anne of Green Gables* manuscript will be made widely accessible as the central feature of an upcoming online exhibition. [Announced today](#), the ambitious new exhibition, *Exploring a National Treasure: L.M. Montgomery’s Anne of Green Gables Manuscript*, will be developed through a partnership between the Confederation Centre Art Gallery (CCAG), and the L.M. Montgomery Institute (LMMI) and the Robertson Library at the University of Prince Edward Island (UPEI).

Launching in 2022, “Exploring a National Treasure” is envisioned as a rich digital experience for readers and fans around the world, showcasing the writing of the famous novel in an unprecedented digital manner. The virtual exhibition will be curated by Montgomery scholar, [Dr. Emily Woster](#). [Dr. Elizabeth Epperly](#), founder of the LMMI, will be a consultant on the exhibition. The online project will be developed with an investment by the Virtual Museum of Canada.



Visitors to the bilingual exhibition will have digital access to all pages of the manuscript, including the interesting material—notes and short snippets of work—that exists on the backs of pages.

 L.M. Montgomery wrote *Anne of Green Gables* upstairs in her room and in the kitchen of her home in Cavendish, Prince Edward Island, the home of her grandparents and mother. Read more about her family in the following article, a selection from *L.M. Montgomery’s Kindred Spirits*, an unpublished manuscript by Mary Beth Cavert.

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**TO MY MOTHER:
Clara Woolner Macneill Montgomery**

Mary Beth Cavert © 2020

Una envied all children their mothers. She had been only six when her mother died, but she had some very precious memories, treasured in her soul like jewels...

L.M. Montgomery – *Rainbow Valley*

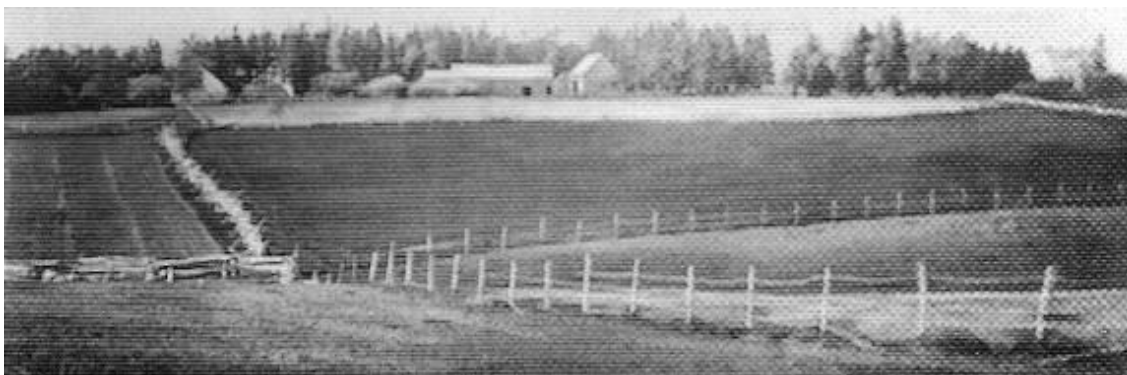
The author, L.M. (Lucy Maud) Montgomery was much younger than her character, Una, when her own mother died and she had few precious memories, but her mother was always “treasured in her soul” and memorialized in the dedication of her most popular book.

“To the Memory of My Father and Mother”

Montgomery used her book dedications to honor friends and relatives who supported her personally and professionally. However, after she gave her first full-length manuscript of *Anne of Green Gables* to the L.C. Page Co. in 1907 for publication, she wrote the dedication to the memory of her parents – the two people with whom she most wished to share her success but who did not live long enough to see it. Her mother disappeared from her life so early that she could not even create a narrative about her, as she did for other loved ones, in her journals. The memory of her mother seemed to be absent, even in the family who once knew her. Montgomery rarely asked about her and few people volunteered information. While the life of Maud Montgomery is well-documented, the life of Clara Montgomery as a daughter, wife, and mother is incomplete.



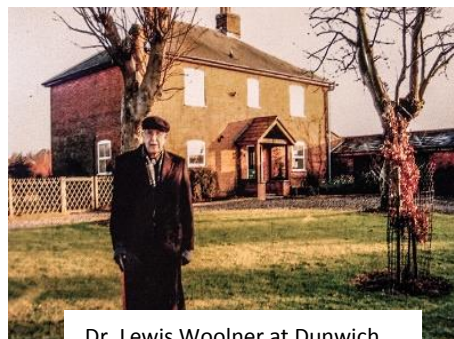
Clara Woolner Macneill was born on 5 April 1853 at the Macneill home in Cavendish, Prince Edward Island, to Lucy Ann Woolner Macneill and Alexander Marquis Macneill, the fourth of their six children. Lucy was twenty-nine when her second daughter was born; her mother, Sally (Sarah) Woolner in North Rustico, was in her late 50s. In the [Woolner family records](#) Sally Woolner “was well known as a nurse and mid-wife and people came for her for many miles around.” She could have been there to assist Lucy at Clara’s birth – Sally lived long enough to see Lucy’s children, and many other grandchildren, grow up before she died on 11 May 1876.



View of farm from south, house is on the left. Photo: Jennie Macneill

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Lucy, born in Dunwich, Suffolk, England on 8 August 1824, shared the same name as her father's sister, Lucy Ann Woolner. She lived in Britain until she was 12 years old when her family relocated to North Rustico, Prince Edward Island. She chose names from her Woolner siblings for her own children – (Leander) George, Mary Emily, and Chester Benjamin. Clara was a name that did not appear very often in the early Woolner family trees, but Lucy did have an English first cousin, Clara Woolner, who was about her same age; she chose this name for her daughter.



Dr. Lewis Woolner at Dunwich

Montgomery knew nothing about her mother as a child and her only models for comparison were the adult personalities of her mother's sisters, her Aunt Annie and Aunt Emily. However, a 1904 visit with her mother's second cousin, Eliza Macneill Campbell, supplied a welcome image for Maud. Eliza was Clara's girlhood friend and described her as "a beautiful, spiritual, poetical girl full of fine emotions and noble impulses." Montgomery was comforted by this single sentence which secured her mother as someone who would have understood and nurtured her, been proud of her imaginative and ambitious spirit, and been an advocate – something she felt was missing in her upbringing.

Lucy and Alexander Macneill planted an orchard behind their house and apple trees were named for their children and Lucy's sister, Margaret. "Clara's tree" (with Leander's, John's, and Emily's) produced large sweet apples in the back orchard and formed a beloved place which young Maud called "The Bower." The tree was one of the very few reminders of Clara at her Cavendish home. As Montgomery grew older, she held dear the scarce childhood artifacts of her mother's life that had been left to her – a photograph, a "common place book," a letter, and a green dress.



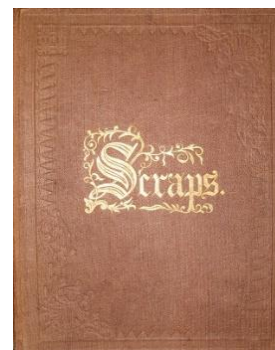
Montgomery's earliest keepsake of her mother was a daguerreotype taken when Clara was about twelve or in her early teens. Maud looked at this photo often as an adult even though she thought Clara looked unhappy. She later wrote that she did not have a good picture of her mother. There is, however, a second photograph of Clara in the L.M.



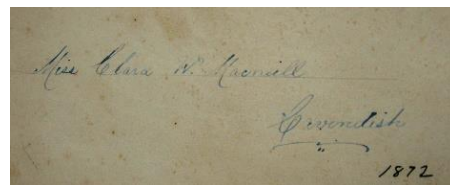
Montgomery Archival Collection at Guelph University, showing her dressed up and older, but it does not seem to be the one Montgomery describes in her journal entries. A third photograph belonged to Montgomery's Aunt Annie Campbell (Clara's sister) in Park Corner. It is labelled "Clara Woolner Macneill Montgomery, died at 23 years," and, while it has only a slight resemblance to the other photos, is the only image that shows Maud's mother wearing rings on her left hand.

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"I have...no scrap of her writing save one or two copied poems in an old album," Montgomery wrote on 29 December 1921. A second reminder of her mother was an 8"x 6" (20.5cm x 16cm) volume inventoried as a "commonplace" book, but it really was more similar to friendship or poetry albums of the mid-1800s. It had brown binding with a gilt stamped cover title, "Scraps," and the pages were blue and white. Many pages were cut out leaving only the poetry copied by Macneill family members and Montgomery. It is not clear whether any of the poems were copied into the album by Clara.



Over an erasure on the first page Montgomery wrote her mother's name and dated it 11 April 1872, a date that is not noted as significant elsewhere but is about one week after Clara's 19th birthday. On the next page is a signature that may be Clara's handwriting, "Miss Clara W. Macneill," or it may have been inscribed as a gift to Clara – an unsigned



poem titled "To Clara" has similar writing. (Montgomery added the year 1872 after this signature.) The few entries copied by Maud's relatives were not their own creations for the most part and were signed with initials: *I Feel That Thou Art Changed to Me* [J.E. Carpenter, 1841] added by Leander Macneill; "To Clara" [*Hopeless Love*, J.T.S. Sullivan, 1849] unsigned; lyrics to *Bonny Eloise the Belle of the Mohawk Vale* [C.W. Elliot, J. R. Thomas. 1858] entered by John Franklin Macneill; *The Parting Hour* [by Edward Pollock, 1870] added by Alexander M. Macneill. The handwriting by Emily appears to have changed from one entry to another; some of the poetry may have been added around the time, or after, Clara's marriage. Montgomery wrote on the remaining blank pages with her own verse and other favorites.

Among the most interesting entries left in the book were those from Clara's sisters. When this keepsake was inscribed in 1872 Annie was 24 years old and Emily was 16. Their contributions highlight a small view of the bond between them: *Tis June the Month of Roses*, [younger handwriting and is about death] by Emily Macneill; "Dear Sister Clara" [*Forget Not Me*, G.O. Farmer, 1836] signed Annie; and another poem by Emily.

A Wish for Clara

May life be ever bright for thee
 And may the future bear
 Within its secret mystery
 No hidden weight of care
 With friends may all thy days be passed
 And may love light thy way
 Till sweetly on thy sight at last
 Shall break eternal day.

Mary Emily



This keepsake, while noteworthy, did not have the direct connection to Clara that Montgomery wished for. Clara might not have written anything in it except her own name; but it may have been something that was meaningful to Clara which gave it value for Maud. Her wish to have a scrap of her mother's

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writing was fulfilled much later in her life. The first letter to come into Maud's hand was written to young Clara by a girlfriend; it could only lend a second-hand sense of the girls' friendship with its curious allusions and meaningless references, but it was a treasure for Maud nonetheless. The second letter was written by Clara. After Maud's Uncle Leander Macneill died, his wife, May, gave her a letter that he had saved from Clara. Maud was almost forty-nine years old by this time (19 August 1923). It was the only document she had ever seen written by Clara; the letter was "a stiff little epistle" written by a young school girl to her oldest brother (by eight years) who was away at college. It had great worth to Montgomery even though she found few hints of Clara's personality in it.

Montgomery wrote in the date 11 April 1872 at the beginning of Clara's Scraps book, why was it significant? Did Clara live at home between 1872 and 1874, was she a school teacher or living somewhere else? How did she meet her husband, Hugh John Montgomery, from Park Corner? So far, Montgomery records have provided little additional information that sheds light on Clara during these years.

I know nothing of her childhood – her girlhood – except that she was thought very beautiful – a tall, fair girl – and had a great many admirers. William Clark [31 August 1852-11 September 1872] was always supposed to have gone insane and hanged himself because she did not care for him.

In 1929 Maud was told by William Moffat, who had lived in nearby New Glasgow, P.E.I., that he "went home once with her mother." She received this in great good humor: "I seem to have had some narrow escapes in fathers, judging from some of mother's old beaux!"

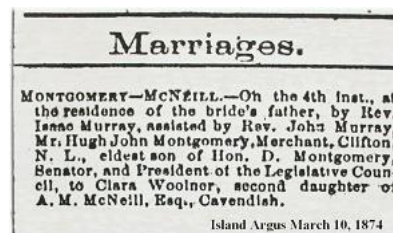
The most personal item from her mother's life was the green dress Clara wore at her wedding. It was a vivid bright green, made from taffeta silk with a billowing skirt. "It had full crinoline skirt of 1874s, sloping shoulders and large loose sleeves, trimmed with green satin bands and green silk fringe."

[see a copyrighted/licensed, fee required for use, image of an 1874 green wedding dress that matches this description in the Chicago History Museum collections:

https://collections.carli.illinois.edu/digital/collection/chm_museum/id/206/rec/1]

Clara and Hugh John's wedding took place on 4 March 1874 at the Macneill home – Clara was 21 years old and Hugh John was 33. The Reverends Isaac and John Murray officiated at the ceremony. The event might have been similar to Montgomery's recollection of Aunt Emily Macneill's wedding eight years later in 1882:

I remember...the weeks of mysterious preparations beforehand and all the baking and "frosting" of cakes that went on...The wedding was one of the good, old-fashioned sort – all the big "connection" on both sides being present, the ceremony at seven o'clock, supper immediately afterwards, dancing and games until the wee sma's, and another big supper at one o'clock.



The couple lived in a new small cottage built by Hugh John's father, Senator Donald Montgomery, in the village of Clifton (now New London), seven miles from Cavendish. On November 30, almost exactly nine

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months after the wedding, Lucy Maud was born on a chilly (-4.7C) and wet day; she was named Lucy after Clara's mother and Maud after one of Queen Victoria's descendants. (The Queen's second daughter was called Alice whose middle name was Maud, but it is equally likely that the name came from the youngest daughter of the Prince of Wales, Victoria's granddaughter, Princess Maud of Wales, b. 26 November 1869.) While Clara cared for their new baby, Hugh John was the owner of a struggling mercantile business called Clifton House, located next door. (Montgomery's [Birthplace](#) is owned by the Province and the site of the [general store](#), which was destroyed by fire in 1938, is now its parking lot.)



Soon after Maud's birth, Clara welcomed a visit from her friend, Margaret Montgomery MacIntyre. Margaret was a second cousin of Hugh and was born in Clifton. Forty-three years later Margaret described her visit to Maud:

One day when I was in Clifton I went up to see your mother. She opened the door for me and exclaimed, "Oh, I am so glad to see you. I am all alone and I just felt I couldn't endure it if somebody didn't come." "Well, I'm here now and I'll help you out," I said. "What is your trouble?" "Oh," Clara said, "little Lucy Maud is so sweet and lovely to-day and Hugh John is away and I've no one to help me enjoy her!

After many years, Montgomery finally had a personal connection to her mother.

I felt as rich as a multi-millionaire when this old old lady [82 years old] fished up out of the deeps of her memory, so soon to be dust, this pearl for me. How easily I might never have possessed it! My girlish mother – only 21 – exulting in the charm of her baby.

Hugh and Clara's second wedding anniversary marked the occasion of another family event. Like Clara, Annie Macneill married a member of the Montgomery family from Park Corner, John Campbell, who was fifteen years her senior. Annie married John, Hugh John's first cousin, on 1 March 1876; John's mother, Elizabeth Montgomery Campbell, was Donald (Senator) Montgomery's sister. Six years later Emily Macneill married John Malcolm Montgomery, another first cousin. (For the record, all of the Macneill sisters married grandsons of Donald and Nancy Penman Montgomery.)

It wasn't long before the family's attention turned to Clara who had been weakened from nursing and colds since Maud was born. In 1876 Clara developed consumption (pulmonary tuberculosis); the "White Plague" was an incurable, painful, and contagious disease which was the greatest cause of death on the Island in the late 19th century. Hugh John moved his wife and child to Cavendish to stay with Clara's parents and siblings. Lucy Macneill was also gravely ill during the time Clara was declining so caretaking would have fallen to other members of the family, especially twenty year-old Emily. Lucy's oldest daughter, Annie Campbell, might have been summoned to help. Lucy's sister, Margaret (Woolner) MacKenzie, who may have inherited their mother's nurse and mid-wife responsibilities, lived nearby and could have attended the family too. Clara died on 14 September 1876, "At the residence of her father, Alex. McNeill, Esq., the beloved wife of Hugh J. Montgomery, Clifton, in the 24th year of her age, deeply regretted by a large circle of relatives and friends." Montgomery wrote, "My mother's death was the

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only bitter sorrow in [grandmother's life] and...grandmother herself was very ill with a complication of ailments which threatened her life." When Clara died, the family also watched Lucy hover between life and death before she finally made what would be a long-lasting recovery.

Montgomery wrote many times about her memories of Clara's funeral, even though she was only a toddler, not quite twenty-two months old. She remembered seeing her mother lying in bed during her illness and then later looking at her "coffined face" in the parlour. Grieving family and friends lined the room while her father held her up to see her mother. She recalled the white of the little dress she was wearing, the green vines at the window, and their shadows on the floor. The only memory she had of contact with her mother was reaching out to touch her cold cheek and the lasting image of her "masses of golden-brown hair."



L.M. Montgomery wrote *Rainbow Valley* during the year 1918. Her mother was very present in her mind during this time, especially since her recent conversation with Margaret MacIntyre. She chose to use her mother's initials for a character, Cecilia Meredith, the much mourned mother who had passed away and who had brown hair with "glints of gold," like Clara. One of the few things she had always heard about her mother was that she was beautiful. Aunt Eliza Montgomery (Margaret MacIntyre's sister), reinforced this impression as late as 1924: "As usual she told me how beautiful my mother was and added that I didn't look a bit like her!" Cecilia Meredith was also "beautiful and vivid," but becoming a distant yet cherished memory for the children of *Rainbow Valley*. Montgomery may have recorded her own small ritual of connection when she described Una's "secret shrine" to her mother.

There was a closet in the spare room and far back in the closet a gray silk dress was hanging. Una went into the closet and shut the door, went down on her knees and pressed her face against the soft silken folds. It had been her mother's wedding-dress. It was still full of a sweet, faint, haunting perfume, like lingering love. Una always felt very close to her mother there – as if she were kneeling at her feet with head in her lap. She went there once in a long while when life was too hard.

Young Maud wrote letters to her dead mother but the only tangible link to her mother while she was growing up was the old "soft and glossy" wedding dress hanging in a closet – however, its status as a sentimental heirloom diminished until she was much older. From age twelve to sixteen Maud "ransacked" the old dresses and family wedding dresses worn by her mother and aunts to make a "crazy quilt" and only in her adult life did she recognize how every "bit of embroidery called up some long-ago incident or place or face." When Maud was fourteen her grandmother took her mother's wedding gown apart intending to make a dress for her later. The dress was never made because the color was too bright and fashions changed. Montgomery kept the material for decades. When she was forty-seven years old she made a silk petticoat out of it. She put it on and imagined how her mother would have felt wearing the dress. "It made her seem a little real to me for the moment. It is very seldom mother has seemed real to me." Intentionally or not, Montgomery paid homage to the old heirloom in *The Blue Castle* by clothing its heroine, Valancy Stirling, in an updated green dress for the night she fell in love; Anne Shirley chose a green dress to wear when she and Gilbert Blythe were reconciled in *Anne of Green Gables*.

Whatever overt affection for Clara might have been displayed by her brothers and sisters did not seem to carry over to her daughter. After Clara's death, Hugh John left for Boston and Maud stayed with her grandparents. Among her aunts and uncles Aunt Annie was the only one she described as caring and supportive. However, when her grandmother died, Montgomery sincerely grieved for her because she really was the only mother she knew, "I thought only of her much kindness, her faithfulness, her patience in earlier years, [and] her love." Maud's early years were shadowed by the absence of her mother; they were a blur in her memory with a vague impression that emotional comfort and security were scarce in the household of grandparents. Aunt Emily seemed to be assigned the job as Maud's primary caretaker for five years; she took Maud to her first day of school and she acted as the child's disciplinarian, for example, shutting the small girl in a dark room after she misbehaved in front of company. Emily teased the sensitive youngster and like her father, Alexander, seemed unduly critical. She carried this role into adulthood where her "nagging" and perceived lack of sympathy were imprinted on Maud. Emily could not and did not replace her sister as Maud's mother. No doubt Emily resented the sudden responsibility of a child in the years where she was already helping her parents and ready to leave home and have her own life. Thereafter, her adult relationship with her niece was often strained and uncomfortable although sometimes pleasant. However, when Emily died on 9 July 1937, Maud was sad and praised her as a good mother to her children. "She had a hard time after Uncle John's death and she was very brave and plucky. There, I am crying. I think I cared for her more than I suspected. I must have loved her as a child for I remember how bitterly I cried the night she was married."



Montgomery wrote *Anne of Green Gables* in her mother's home – in the kitchen of the Macneill Homestead and upstairs in her room. Montgomery and her Grandmother Lucy were the last people to live there. After Lucy's death at age 87, Maud moved to her Aunt Annie's house where she was married and the old Cavendish [house](#) was closed up and eventually taken down.

While Lucy Maud Montgomery could create characters and fictional lives in her books, she could not create much of a life or a reality for her mother. Maud and her mother could not share their lives but they did share the common experience of growing up in Cavendish. They lived in the same rooms, cooked in the same kitchen, and played in the same orchards, surrounded by the same groves of spruce, maple, apples, and birch. They looked over the same fields, saw the moon rise over the pines, listened to the surf thunder and heard the wind rustle the poplar leaves in the summer nights. They walked on the same lanes to the shore, to school, and to church. Although they could never share time, they could share a place – it is not hard to imagine that Clara would have been filled with pride at her daughter's success and touched by the love of their North Shore home expressed in L.M. Montgomery's first book.



[Notes: p. 28]

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“PURE AS PEARLS OF DEW:” SEARCHING FOR THE IDEAL WOMAN IN THE POETRY OF L.M. MONTGOMERY

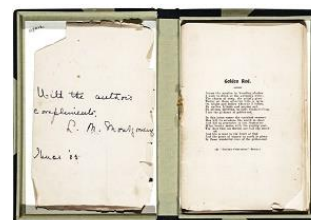
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(Presented to the L.M. Montgomery International Symposium in June 2016
and revised for *The Shining Scroll* 2020 issue)

L. M. Montgomery’s poetry has been largely neglected, even ignored, over the years. While early in her career, she stated that she liked “writing verse best” and many years later wrote to her correspondent Ephraim Weber that “writing verse” was her “first love,” *Anne of Green Gables* (1908) and subsequent novels cemented her reputation as an author of novels and, secondarily, short stories. Importantly, prose also paid better than poetry and, as Montgomery had to earn a living, it is understandable that she put prose above poetry at times. However, she wrote over five hundred poems in her fifty-year writing career alongside about five hundred stories and twenty-one novels.



Three volumes of Montgomery’s collected poems have been published – *The Watchman and Other Poems* (1916) contains ninety-four poems; *The Poetry of Lucy Maud Montgomery* (1987) contains eighty-six; *A World of Songs: Selected Poems, 1894-1921* (2019) contains fifty; there is overlap of some of the poems in the three volumes. Some of her poems have been included in other works by and about her, such as *The Years Before “Anne”* (1974) and *The Blythes are Quoted* (2009). Some can be found in anthologies such as *Canadian Poems of the Great War*, *Canadian Poetry Book* (1922), *Canadian Poets* (1916), *Canadian Singers and Their Songs* (1919), *Canadian Verse for Boys and Girls* (1930), *Verse and Reverse* (1921), *Great Texts of the Bible* (1913), *Quiet Talks on Home Ideals* (1909), and *To My Mother* (1912). In 1905, Montgomery compiled and printed a booklet of thirty-two of her favourite published poems to give to family and friends at Christmas. This booklet is extremely rare – only four copies are known to exist at this time. One is in the National Archives of Canada, one is in the Thomas Fisher Rare Book Library at the University of Toronto, and two are in private collections. [see [The Shining Scroll](#) 2010:3].



Montgomery pasted clippings of a great many of her published poems into twelve story-and-poem scrapbooks, now held in the Confederation Centre archives in Charlottetown, PEI. Photocopies of the scrapbooks are available to view in the Robertson Library at the University of Prince Edward Island. All but three of the poems cited here are in these scrapbooks and only five have been re-published since their original publication, so the scrapbooks are our only resource for the rest thus far. Were it not for Montgomery’s keeping scrapbooks of her work along with her meticulous record-keeping in her “Ledger List” (or “price record”), in which she listed titles of her books, stories, and poems along with the amount she was paid for them, we would have no idea of the scope of her impressive publishing record.

Most of Montgomery’s five hundred or so poems were written on nature themes – the sea and its many moods, dawn and dusk, woods and fields, wildflowers, gardening, and so on, with the occasional leap into historical events such as her early poems “On Cape Le Force” and “The Wreck of the *Marco Polo* – 1883.” However, she wrote some three dozen of her poems about females (only two dozen or so were

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written about male subjects).

While spending over fifteen years updating the heroic efforts of [Rea Wilmshurst](#) who published a “preliminary” bibliography of Montgomery’s stories and poems in 1986, I became much more aware of Montgomery’s poems. I was particularly surprised when I noticed that, although Montgomery composed only a few dozen poems about women, some of those poems were the most published and re-published of any she wrote, appearing in hundreds of periodicals. At least one was set to music: “A Pair of Slippers” (1900) by A. T. Mason in 1906. The updated bibliography, *An Annotated Bibliography of L. M. Montgomery’s Stories and Poems*, published by the L.M. Montgomery Institute at the University of Prince Edward Island in 2016, adds hundreds of new citations to the 1986 bibliography.

Not only would I like to call attention to Montgomery’s work as a poet, but I especially want to focus on her poems about women because they seem to describe Montgomery’s view of the “ideal” woman; today’s reader may think them rather stereotypical of women and girls, but they were written at a time when women were more constrained in their appearance as well as behavior. Montgomery was writing to have her poetry accepted for publication, not necessarily to challenge prevailing expectations of women.

While studying these “woman poems,” I found they fell neatly into four main categories, those being women at different stages of life: the young girl, the young woman, mothers, and the older woman.

Whether Montgomery actually believed in all of the “ideal” attributes of the young girls and women she described in her poems or whether she was writing to fit what she thought suited the editors and readers of the publications she was hoping to sell her poems to is not entirely clear. However, we do know from various journal entries and letters that she herself might not have quite lived up to all the ideals she espoused in her poems. For instance, as a girl she enjoyed playing ball, climbing trees, and generally “keeping up with the boys,” and was not always willing to be “sweet” or produce “smiles without number” or sit and sew, attributes she gave to some of the young girls in her poems. However, she did seem to have a “love of fun.” She was bright and loved to study and learn. As a young woman, she enjoyed pretty clothes and was determined to have a career as an author. (Many of these characteristics were given to the girls and women in her novels.) She also wanted to have children. As a mother, she found living up to the ideals in her “motherhood” poems somewhat challenging. She discovered, for instance, as many women do, that raising two lively boys was not all “smiling” and “singing” and “caressing their brows” while they slept, as she had written earlier in poems about mothers.

She also longed for recognition and status, unlike the “Old-Fashioned Woman” she wrote about, beginning when she was about ten years old and discovered the poem that inspired her throughout her life. “[The Fringed Gentian](#)” appeared in the March 1884 Godey’s Lady’s Book, a popular magazine for many years. Montgomery took the last verse, especially, to heart:

Then whisper, blossom, in thy sleep,
How may I upward climb
The Alpine Path, so hard, so steep,
That leads to heights sublime?

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How may I reach that far-off goal
 Of true and honored fame,
 To write upon its shining scroll
 A woman's humble name?

Reading these poems gives us a good deal of insight into society's expectation for the way girls and women should look and behave in the era in which Montgomery lived. Her strict Presbyterian upbringing as well as the morés of the times are evident in these poems. We might see some of the content as quaint and, in some cases, even outrageous compared to the times we live in now, some one hundred years later. Some of us may feel fortunate to live in a less constrictive society; some may wish we could return to those years where lines governing the sexes were drawn more clearly. In any event, there is a good deal to learn from these poems about gender roles in her day and they lead us to contemplate what traits Montgomery felt might make up "the ideal woman."

The Young Girl

A handful of just over three dozen of Montgomery's "woman poems" describe the ideal young girl. Most of these poems about young girls were written before her first novel, *Anne of Green Gables*, was published in 1908. The first, "Wanted – a Little Girl," published in 1897, perhaps can be viewed as a model for "Anne," which Montgomery began about eight years later. As if placing an order for a little girl, perhaps from an orphanage, the poem describes her as having a "ringing laugh, love of fun, jolly, happy," a bit mischievous, yet "sweet as a budding rose." This little girl would have no "grown-up ways," "no talk of beaux," would not be "bold or coquettish," or "overdone;" she would also be "wholesome," "willing to do tasks," and would be "true" and "sweet."

A few years later, "Laughing Lass and Grumble Girl" was published. "Laughing Lass" was "cheery," "sweet," a "little rose," "Mother's helper, brother's pride, and Father's pet." She was "kind and gay," unlike "Grumble Girl," who constantly complained and was always sour.

Written from the point of view of a young brother, "A Boy's Sister" and "Sis," both published in 1903, declared that the best sister (for a boy, at least) would be "jolly, helpful in lessons or fun," was "always dainty and neat," "good-tempered," "pleasant," "a teacher of morals," and an inspiration to boys to be "the right kind of man." She would also sew. "Little Cheery Heart" from 1904 described a dear little lass with a "face of sunshine" who was always cheerful, with "no pout or scowl," with "smiles past number," and no "discontent" or "fretfulness."

"Daisy's Story" (1902) and "In the Hayloft" (1906) are the remaining two of Montgomery's seven poems featuring young girls. "Daisy's Story" is about a little girl who is searching for the pot of gold she has been told was at the end of the rainbow; it departs slightly from Montgomery's other poems about young girls in that "Daisy" shows a spirit of adventure as well as initiative and a bit of defiance. "In the Hayloft" tells about the fun children have playing in the barn. While the boys have "a camp and an Indian ambush, And a cavern where pirates carouse," the girls have a "snug little corner" because they are not "much good for fighting;" on occasion, however, a girl "can be a very good Indian captive/Or a fair maiden shipwrecked at sea." One can readily see that Montgomery gave boys active roles in play while giving girls rather passive ones, at least in most of these poems. Montgomery reflects the general

feeling of her late Victorian-age society that little girls should be cheerful, sweet, pretty and well-behaved; boys could be and were even expected to be more adventurous, active and ambitious with less emphasis on their looks than girls.

Young Women

Most of Montgomery's "woman poems" – sixteen or so – focus on young women of courtship age. Physical appearance seems to be the most important attribute in this grouping, although personality occasionally comes to the forefront. One of Montgomery's [first published](#) poems features a comparison of men and women on the subject of "patience," written for a newspaper contest sponsored by the Halifax *Evening Mail* (1896). I put this in the "young woman" category, although most of the poem is spent describing men's lack of patience in certain situations. However, in the last stanza, the speaker claims that the prize for patience must be given to women, perhaps by default, because women do not "get in such a stew", turn the air "fairly blue" by times, can "soothe a baby's cries," and don't "fuss and fume and fret and stamp and bluster and storm and scold!" Montgomery won the contest, by the way.

Most of these poems concentrate on physical appearance: the young women usually have golden tresses as in "A Pair of Slippers" (1900) and "Dressing for the Ball" (1898) or occasionally "nut-brown tresses" as in "[Great-Grandmamma's Portrait](#)" (1915); curls or ringlets are often mentioned as desirable. Other traits include sweet lips, blue or hazel eyes "with lashes long," "dimpled, tender, snowy shoulders," (as in "The Old Mirror" [1904]), and "white hands" as in "On the Bridge" (1904). Montgomery's young women are always slim, "lithe-limbed" as in "Fisher Lassies" (1896), and exhibit "perfect form and face" as in "If I Were King" (1917). Their voices are low, they blush sweetly (as in "Love and Lacework" [1897]), and they are dainty, shy, modest, sweet, graceful, gracious, courteous, fearless, true, and loyal. In "The Bride Dreams" (1922), a young woman with dark hair and pale lips agonizes that she cannot compare to a "slim, white girl" with "Hair the color of harvest wheat" and "red lips," and is fearful that she cannot hold onto her husband because of it.



"As It Was in the Beginning" (1917) describes a man's love for his sweetheart, based on her "eyes so virgin-tender" with "the splendor of all the stars that ever shone;" her "low voice" like "all the music of the world; and her lips with "all the storied sweetness of enchanted valleys and gardens." In "My Love Has Passed This Way" (1917), the flowers along the path are envious of this sweetheart's beauty and graciousness. "The Woman" (1925), paired with another poem, "The Man," is a short soliloquy in which a woman assures her lover that she does not care about the lovers he has had in the past as long as he can promise that "none must come *after* me;" "The Man" is more concerned that she has had no other lover "to wear the rose of your heart" or to hear "her whispers." He is especially concerned to know that another man has never kissed her.

In Montgomery's day, women were expected to marry and have families. Their physical attractiveness was considered the most important element in attracting a mate. Fashions of the era were highly constructed to ensure that women's waists appeared as tiny as possible, that their posture was very erect, and that their faces were framed by flattering necklines or collars. Embellishments such as lace,

ruffles, tucking, and frills emphasized their femininity. Long full skirts and sleeves, layers of petticoats, corsets, and other undergarments, while depicting an attractive silhouette, prevented much physical activity and discouraged physical intimacy. Wearing make-up was unacceptable as “purity” in appearance as well as character was another requirement for women at the time. (This, however, did not prevent pinching one’s cheeks and lips to make them as pink as possible when a man was nearby.) All these desired physical traits are reflected to some degree in Montgomery’s poems about young women.

Motherhood

Once young women were married and had children, Montgomery’s poetry suggests that physical beauty characteristics could be set aside in favour of personality and character. Her eleven poems on motherhood – all but two of which were written before she had children of her own – value patience, such as in “The Light in Mother’s Eyes” (1898), and tenderness, as seen in “Her Gifts” (1915), which describes the character of a woman whose “faithful love,” “truest sympathy,” and “loving and tender words” gave “beauty and sweetness” to brighten the days of the discouraged she might meet. Smiling and singing, being helpful, keeping the children “straight,” as in “When Ma’s Away” (1899), and cheering people up were also necessary maternal attributes. Mother is a “homebody” who was dutiful, quiet, loved by children, a hard worker, and self-sacrificing, as is evident in “Our Women,” published in 1918 near the end of the First World War. She is also firm yet gentle, as in “My Queen” (1907). Prayerful, sympathetic, not interested in career or fame (as expressed in “An Old-Fashioned Woman”), she is happiest creating happiness and love for others, mending her children’s torn clothes after a long day of housework and farm chores, as in “Mother’s Mending Basket” (1901) and caressing their brows when they were sleeping, as in “When Mother Tucked Us In” (1907). “I Wonder if She Knows” (1905) is told from the point of view of a husband whose wife has died; he wonders if she knows how hard he is trying to “keep things going right” and how much she is missed by him and their young children. “Mary the Mother” (1905) pictures the Madonna as she holds the sleeping baby Jesus and envisions His future. Montgomery continued to reinforce the accepted attributes of women as mothers rather than challenging the stereotypes of the day.

Older Women

Four poems describe older women. In “An Old Face”, published in 1927, Montgomery sees a woman’s history in the lines of her face: the woman she describes in this poem is calm, jolly, tolerant, wise, adventurous, patient, sane, a little sad, gallant, and with no fear of death. A much earlier poem, “Old Aunt Sally,” published in 1909 for *Boys’ World*, is full of Old Aunt Sally’s down-home advice and “helpful hints” for the young folk, written in a countrified vernacular: how to plant the garden “by the moon,” signs that someone is “walkin’ on yer grave,” and the diabolical significance of dreaming about fire and rocking an empty cradle (both very bad omens). The poem ends with the admonishment to boys to say “what’s true,” and not to be afraid “to do what’s right.” Whether these last bits of advice directed especially to boys imply that they needed it more than girls is not clear, but when Montgomery compares boys to girls in her poems, the girls usually are portrayed as mannerly and well-behaved and, therefore, do not need such advice. Boys, however, are often portrayed as mischievous, loud, and active, and need to be reminded of their moral duty.

“Too Late,” written in 1901, tells the story of a fine woman who “brought sunshine and cheer” and

whose “fingers always seemed to be toiling for others uncomplainingly” but who was neglected by friends and family until after her death, when they gathered around to bring flowers and speak of her goodness. In this poem, Montgomery not only describes a modest, self-sacrificing woman, but also describes women (and men) who took her for granted, took advantage of her goodness, and neglected her until it was too late; whether these mourners are sincere or hypocritical in their observance of the “good” woman’s death is left to the reader. But Montgomery clearly is conveying the message that a woman’s kindness and goodness should not be overlooked and unappreciated while she is still living.

Two poems bundle all of Montgomery’s “ideal woman” characteristics: “What to Teach Your Daughter” is not a true poem but a short essay-list, written in about 1905 and published alongside a companion piece “What to Teach Your Son.” These were written years before Montgomery had her own children, but even so, she had definite ideas about child-rearing. She writes that mothers should teach their daughters to be “true and honorable,” have a “solid base for her life and the strength of repose,” as well as “high ideals;” to “think clearly” and “judge wisely;” to value work “well done,” to live “in harmony with God,” to be unselfish, to practice “loving kindness,” to cultivate “nobility of character.” She ends with the exhortation “That a woman should be proud of her womanhood and never desecrate it by aping mannishness.” This last comment might ruffle some women’s feathers these days, but in Montgomery’s day, the idea of equal rights, having a career or dressing in a masculine style was considered unattractive, if not almost heretical.

Finally, “An Old-Fashioned Woman” (written for [The Congregationalist in 1901](#)) describes a woman who is not “clever” or a “brilliant thinker,” does not value fame but is content to “do her duty day by day” at home “in her own quiet place and way.” She leads her children to “ideals true and sweet” and finds “all purity and good in her divinest motherhood;” her children view her as a “reverend saint.” For her, “life ... is high and grand by work and glad endeavor.” She “whispers love” and makes the world “a brighter place” with her smile and “the sunshine of her face.” This was Montgomery’s most re-printed poem, possibly due to its rather sentimental portrayal of the “ideal” woman that must have appealed to the mostly male editors of newspapers and magazines at that time. “An Old-Fashioned Woman” appeared in over 155 magazines and newspapers published in several countries; some of those publications published it more than once. It even appeared in a couple of men’s prison newspapers (*The Summary*, a weekly newspaper for inmates of the New York State Reformatory in Elmira, NY, and the *Reformatory Press* of Anamosa, Iowa). Montgomery was paid \$5 (about US\$136 in 2017) for “An Old-Fashioned Woman” according to her entry in her “ledger list.” This works out to less than four cents (about 87 cents today) per printing.



Clearly, judging by her “woman poems” at least, Montgomery felt men and women’s best traits fell into traditional categories and two lines from “An Old-Fashioned Woman” seem to describe her views succinctly:

“Men in her creed are brave and true,
And women pure as pearls of dew.”

[Sources, Notes: pp. 29-31]

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TWO LMM LETTERS FOUND IN TORONTO PUBLIC LIBRARY COLLECTION

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A few years ago, I was while searching for L.M. Montgomery short stories and poems in the Toronto Public Library, the research librarian brought out a folder with two handwritten letters (and a fragment of one) that Montgomery had written to the [editor](#) of *Canadian Magazine*.

One letter was written on January 24, 1899, obviously in response to a question from Newton MacTavish, the editor:

Editor, "Canadian Magazine."

Dear Sir:

In reply to your communication in regard to my Mss. story "Kismet" recently submitted to you I would say that I am a P.E.I. "school-ma'am," and earn, if not my bread, at least the butter for that highly necessary article by my knack of scribbling. I began to write for the press about three years ago, principally juvenile stories and prose for American publications.

I have contributed stories regularly to *the Philadelphia Times*, *Golden Days*, McClure Syndicate, *Zion's Herald*, *Springfield Republican*, and others and verse to the *Youth's Companion*, *Munsey's*, *Congregationalist*, etc.

In regard to "Kismet" the story is pure fiction although suggested by a slightly romantic incident at one of our local Exhibitions where an elderly couple who had separated years ago after a brief and unhappy married life met accidentally and had a conversation – with no romantic result however.

Hoping I have given you all necessary information

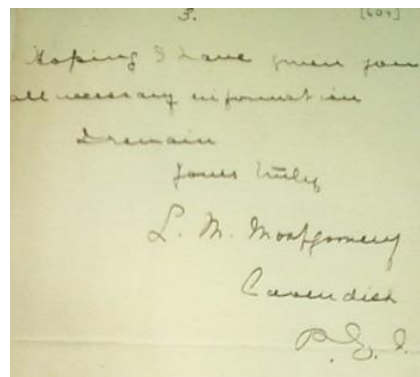
I remain

Yours truly

L.M. Montgomery

Cavendish

P.E.I.



Montgomery's story, "Kismet," was published in *Canadian Magazine* in July 1899. She pasted it in Scrapbook 2 of her twelve scrapbooks containing most of her published stories and poems. A note with the clipping says it was "written in 1897." Her description of herself as a "schoolma'am" was a bit outdated as she finished that three-year career in 1898.

The three-page letter is written on self-numbered pages 601-603 which hints that Montgomery must have had a stack of numbered pages at hand on which to write letters and perhaps stories and poems.

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When Montgomery wrote this letter, she was living in Cavendish, caring for her grandmother Macneill, and spending the winter going to Literary Society meetings, church socials, and the like. But when she wrote "Kismet" in 1897, she had been teaching in Belmont, had become engaged to Edwin Simpson, and, in October, had gone to teach in the Lower Bedeque school. Her dear friend, Will Pritchard from Prince Albert, Saskatchewan, had died in April.

By the time "Kismet" was published in July 1899, Montgomery had published about thirty stories and about 150 poems in a variety of newspapers and magazines.

The second letter in the Library's archives is a brief one, written on September 26, 1917:

Editor, *Canadian Magazine*:

Toronto

Dear Sir:

I am very sorry that I have no Ms. on hand at all suitable for your Xmas number and am so busy just now that I will not be writing anything ^in the nature of short stories^ for some time to come, as I have to put all my spare time now on the new book on which I am working.

Regretting that I cannot oblige you in the matter

I am

Yours sincerely

L.M. Macdonald

In the fall of 1917, the war news was much on Montgomery's mind, her husband Ewan was suffering from neuralgia which meant Montgomery had to substitute for him at various church functions, and she was busy "preserving and pickling." She was also writing *Rainbow Valley* which she had started in January; she finished it in December 1918.

By the end of 1917, Montgomery had published over 450 stories, over 450 poems, and seven novels as well as many essays and "miscellaneous pieces."

Finally, a fragment of a note, presumably to the editor of *Canadian Magazine*, is in the file. It reads:

Yes, I prefer "Old Abel" to the other title you suggested.

Yours truly

L.M. Macdonald

The note is written on self-numbered page 606, but there is no date (clearly, it was sometime between 1911 and 1917 as she signed with her married name). It seems to refer to Montgomery's story "Abel and His

Yes, I prefer "Old Abel" to
the other title you suggested.
Yours truly,
P. M. Macdonald

Great Adventure” which was published in *Canadian Magazine* in February 1917. It seems the editor chose his own title after all.

In total, Montgomery published sixteen stories and a four-part article “on the woods in the four seasons” in *Canadian Magazine*, from 1899 to 1932. Many of the stories were republished in collections such as *The Doctor’s Sweetheart*, *Chronicles of Avonlea*, and *Further Chronicles of Avonlea* and one, “A Garden of Old Delights,” was adapted for *The Story Girl* (1911).



“An Occasional Story or Bit of Verse”: A Brief Analysis of L.M. Montgomery’s Stories and Poems Published during the Great War

Carolyn Strom Collins © 2020

[Originally presented to the L.M. Montgomery International Symposium, June 2014
and updated for this article]

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

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

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

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

Although Montgomery did not write too often or too specifically about her writing, whether in letters or in her journal, we can examine the bibliographic record to find enough evidence to enlarge on Montgomery’s statements. The following discussion of her published works is mostly based on what we know thus far from examining *Lucy Maud Montgomery: A Preliminary Bibliography* (Russell/Wilmshurst, 1986) and, lately, findings of other researchers who have made efforts to locate more publications. These recent findings can be found in *An Annotated Bibliography of L.M. Montgomery’s Stories and Poems* (Collins, 2016). It may be that further research will show that she published even more short stories and poems during World War I than we know of at this time.

By the time Montgomery wrote to Weber, the war had been underway for a year and a half. Montgomery had published a novel, *Anne of the Island* (1915), which she had begun writing before the war began; had republished fifteen stories and one new story (“Aunt Philippa and the Men”), nine new poems (“We Who Wait,” “When I Go Home Again,” “With Tears They Buried You Today,” “Twilight and I Went Hand in Hand,” “Realization,” “Her Gifts,” “A Request,” “The Lost Friend,” “Longing”) and four

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republished poems (“A Pair of Slippers,” “The Old Mirror,” “Last Night in Dreams,” “Great-Grandmamma’s Portrait”) She had also published two essays for *Everywoman’s World*: a short one that was part of a larger article – “What Twelve Canadian Women Hope to See as the Outcome of the War” – and a longer one in the same issue – “The Way to Make a Book.”

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

After writing to Weber in January 1916, Montgomery seems to have picked up her writing again. She wrote *Anne’s House of Dreams* that year; published three short stories (all reprints) (“Miss Juliana’s Wedding Dress,” “Schooled with Briars,” and “By the Grace of Sarah May”) three new poems (“[The Way to Slumbertown](#),” “Forever,” “By an Autumn Fire”) and seven republished ones (“The Prisoner,” “June Lilies,” “The Sunset Bells,” “The Old Fir Lane” [also known as “The Lane of the Firs”], “A Duet,” “My Queen,” and “In the Meadow’s Spell”); published *The Watchman and Other Poems* (which included at least twelve previously unpublished poems, some of which may have been written during the war years, out of a total of 94).

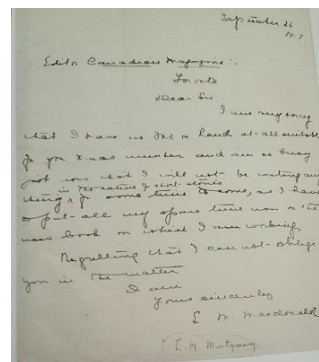
The next year – 1917 – Montgomery’s output was a little more impressive: she began writing *Rainbow Valley*, wrote and published “The Alpine Path: The Story of My Career” for *Everywoman’s World* (a six-part serial), wrote and published two new stories and four new poems (“If I Were King,” “The Wound,”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

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

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

I am Yours sincerely, L.M. Macdonald.

[see page 19.]



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

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

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

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

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

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

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

About forty stories were pasted in Montgomery's [scrapbooks](#) that included no bibliographic information and Rea Wilmshurst had not found much more for them after her 1986 bibliography was published. Over sixty story titles are listed from Montgomery's "ledger list with no further information" in that bibliography. However, over the last few years, several researchers including the late Christy Woster, Alan John Radmore, Benjamin LeFebvre, myself and a few others, have located more information on some of these titles to add to the bibliographic record and an updated bibliography of Montgomery's stories and poems has been published: [An Annotated Bibliography of L.M. Montgomery's Stories and Poems](#) (UPEI, 2016).

Eight of the forty stories in the scrapbooks have been found in periodicals ranging from 1900 to 1937; for several more we have clues that may help locate them if we can find the publications. Of the sixty-

three “unverified ledger titles,” we have located 26 with clues to a few others (it is also perfectly possible that Montgomery was paid for the stories even though they may never have been published). In addition, we have found more citations for stories that already have records in the 1986 bibliography and we have even found a few new stories along the way. [See [After Many Years: Twenty-one “Long-Lost” Stories by L.M. Montgomery](#) for some of the stories located by this group; also, “In the Home of Her Mother” (*Western Christian Advocate*, 15 June 1910) has been found and was published in the 2016 issue of [The Shining Scroll](#) on-line periodical.]

Similar findings have come in for the poems listed in the 1986 bibliography.

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

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

[Sources, Lists: pp. 31-35]




SITES

We encourage readers to support our friends at all the L.M. Montgomery sites and find events on their web pages.

Although most sites were closed to tourists for much of the 2020 summer, there has still been activity among the Montgomery destinations in Prince Edward Island and Ontario.

Prince Edward Island itself was closed to visitors for part of the summer but in July, residents from the Atlantic Provinces were permitted to visit the Island. Green Gables Heritage Place was opened on a limited basis for part of the summer as was the Anne of Green Gables Museum in Park Corner, the LMM Birthplace, and the Bideford Parsonage Museum. Items related to Prince Edward Island, L.M. Montgomery, and Anne of Green Gables can be ordered from <https://annestore.ca>

 **Macneill Homestead** The Site of [L.M. Montgomery’s Cavendish Home](#) was not open to visitors this summer. However, that did not mean it was completely quiet. Several dozen new trees were planted at the site to replace some of those lost in 2019 to Hurricane Dorian, thanks to a sizable donation from the Friends of the LMM Institute and a “Go-Fund-Me” campaign set up by Prince Edward Islander Denise Bruce. Red maples, sugar maples, little-leaf lindens, northern red oaks, and European beech are among the varieties installed in late summer and early fall.



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🌿 **Bala Museum with Memories of Lucy Maud Montgomery** The Bala Museum was closed for the summer (except for small groups by appointment) but Linda and Jack Hutton produced a “virtual gift shop” with many Montgomery-related books and souvenirs available by mail-order – see listings on their [Facebook Page](#). Their website is www.balasmuseum.com if you would like further information.

🌿 **The Bideford Parsonage Museum** A new roof was installed this fall and all summer Museum friends conducted a fundraiser by reading 33 LMM short stories! The videos are online [HERE](#). “This project is in aid of the Bideford Parsonage Museum, and all donations are gratefully accepted. Cheques may be sent to West Country Historical Society Inc., 784 Bideford Road, Ellerslie-Bideford, PE COB 1J0 or E-transfers (PayPal) may be emailed to bpm.bideford@gmail.com.”

🌿 **The L.M. Montgomery Heritage Society** “The L.M. Montgomery Museum & Cultural Centre Norval has been busy during these COVID months, working to preserve the legacy of L.M. Montgomery in [Norval](#). In this picture from June 2020 the large tree overhanging the cottage [future interpretive centre next to the Manse] has been reduced to sawdust! If you would like to help us with our 2020 finances a donation can be made on-line with an automatic charitable receipt at <https://www.canadahelps.org/en/charities/heritage-foundation-of-halton-hills/> Just note in the information box that this donation is for the Museum. Thanks for your support in this trying year!”



🌿 **The Lucy Maud Society of Ontario** President’s Message by Melanie Whitfield

In the last seven months, making any kind of plans for the summer season has been stressful and challenging for many museums and historical sites. After shutting down in mid-March and living through the lockdown our first event casualty was the “Gardens of Uxbridge” garden tour which is our most successful fundraiser and is held annually at the end of June. When the garden tour committee realized that it was not going to happen, they put their creative ideas to work and decided to do a virtual tour. Over 300 people were part of the tour and many favourable comments as well as donations were forwarded to us. A big thank you to Barb Pratt chair of the committee and Sharon Kennedy technical expert.

Earle Lockerby had as usual applied for two summer students on our behalf at the beginning of the year. We were pretty confident that we would get them given the Federal government’s pandemic push to support work for students. Corey Johnston-Flanagan and Rachel Green began their 8 week Canada Summer Jobs term on June 29th. They were to be engaged in research, cataloguing, and inventory as well as organizing our Montgomery Research Library and our LMMSO collection. As a group we had decided to re-open the site to the public to tours “by appointment only” on the 4th of July and had an ad placed in our local paper and the information posted on our website. Our students spent their first week of work getting the site up to government re-opening guidelines, sanitizing, signage, flow management, and booking tours.

The LMMSO met at the site on July 15th to discuss the events still remaining on our schedule and how we could make them work under Covid-19 restrictions. We were all in masks and physically distanced

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around the room. The attendance was remarkable considering the challenges of getting together and gives a testament to the dedication of this group! At this time, we were still in Stage Two. It was decided to push three of our Wednesday Teas to August. Our signature play "Maud of Leaskdale" was already booked for the third week of the month. Presenters for the Teas were on board as long as we reached Stage Three beforehand. We were going on faith here hoping that the change would be made in time and sent out the advertising. We had to discuss how many guests we could accept with proper physical distancing in place. We discussed how to serve the food differently and safely. We could no longer pass platters along a table. It was decided to plate each patron's luncheon individually with 3 courses (appetizer, salad, fancy sandwiches) included on each plate. We served scones and tea for dessert and eliminated the platter of assorted desserts. The students took charge of the organization of all this with the help of a limited number of the Maud Squad each of the three weeks and did a remarkable job. Durham Region had transitioned into Stage Three during the last week of July so we were good to go.

Jennifer Carroll our beloved actress of "Maud of Leaskdale" came to the meeting to discuss how to present the play in the middle of a pandemic. She was not comfortable performing in the heat of summer indoors with patrons expected to wear a mask for nearly two hours. She asked us to consider doing the performances outdoors behind the manse. She had found a wonderful solution for all of us! We had not looked forward to having to cancel our favourite event of the summer! Jen gave three moving performances (just over 100 people) performed in Maud's own space. I believe that we were the only theater to re-open successfully in Uxbridge Township and surrounding area.

The tours of the site which began slowly through July gained momentum in August and have continued to mid-October. People were looking for somewhere safe and interesting to go and we benefitted from that. Although the numbers were not the same as usual we were able to salvage a decent part of our programming. It was a positive experience for all. The Department of Canadian Heritage offered a one-time support payment to museums to help offset economic losses during Covid-19. Gwen Layton applied on our behalf and we gratefully received \$10,000.00 for our site, a welcome gift. One of our new members Brian Case spearheaded the project of translating our brochure into French and it will be going to press shortly. We already have them in English and Japanese. Work on the writing of the Museum Policies continues. These standards are for the Ontario Museum Association. When we have completed them all we can apply for the Community Museum Operating Grant. We have seven of the nine required and hope to finish the remaining two over the winter months. The parking lot project has moved ahead though the summer and we hope to finalize the land transfer this fall.

The LMMSO continues to work to reach goals. A pandemic may slow us down but we are committed to expanding new horizons at the Leaskdale Manse National Historic Site. Just recently we were part of CTV News Live at Noon during their week of featuring historic homes. We were also nominated for the **Toronto Star Reader's Choice Awards for Museums** along with the like of the Royal Ontario Museum and the Bata Shoe Museum. These were some fun opportunities which speak to the recognition of our site as a valuable resource in our community and further.

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UPDATE 📌 “The LMMSO is both humbled and honoured. The votes are in and the Leaskdale Manse N.H.S. has finished second place in the Best Museum category behind The Royal Ontario Museum! What an honour to be included with such an exceptional group of nominees. We are overwhelmed with gratitude to those who voted for our site - the first Ontario Home of Lucy Maud Montgomery.”



Conversations about L.M. Montgomery

Launched in 2020, Conversations about L.M. Montgomery is a virtual discussion series led by Andrea McKenzie and Benjamin Lefebvre 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 will be held live over Zoom for interested participants and archived on our YouTube page. The inaugural event was a round table discussion of *The Blue Castle* - recording on YouTube. The second Roundtable was *Rilla of Ingleside*, 21 November (Discussions are recorded and are posted via AndreaYorkU on YouTube with a link on the Conversations page HERE)

L.M. Montgomery Readathon

Curated by Andrea McKenzie and Benjamin Lefebvre, the L.M. Montgomery Readathon is a Facebook group that invites conversation about Montgomery’s work from her worldwide readership. Posts include discussion questions, details about Montgomery’s life and times (including fashion and technology), allusions to previous works of literature, book covers, and information about translations and recent reprint editions. Through reading *Rilla of Ingleside* (May–June 2020), *Jane of Lantern Hill* (July–September 2020), and *The Blue Castle* (September 2020–February 2021) in a virtual group setting, we’re learning once again how Montgomery’s books have the power to bring people together in good times and in uncertain times. Anyone who enjoys L.M. Montgomery’s books is welcome to join, and group members can comment, ask questions, post favourite quotations, and listen. You will need to join by sending a request to the friendly and welcoming Andrea. Readathon Site

Anne of Green Gables Devotional Author Rachel Dodge has compiled a book of devotionals based on each chapter of *Anne of Green Gables*. Illustrated by Jana Christie, it has been published by Barbour Books and is available in bookstores as well as on-line.



In October The Confederation Centre, Prince Edward Island, presented Feelin’ Mighty Proud! (← view at the link) a one-hour Island-wide special celebrating the legacy of Anne Shirley. “*Feelin’ Mighty Proud!* is an homage to L.M. Montgomery, the original *Anne of Green Gables* novel, and our famed *Anne of Green Gables –The Musical™* with a summertime journey across the Island, stopping at key destinations that focus on the works of L.M. Montgomery.”

LMM’s Lower Bedeque School has been re-located to the Bedeque Museum ←article in link.

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NOTES: To My Mother (article p. 6)

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**NOTES, SOURCES, AND POEMS: Searching for the Ideal Woman
in the Poetry of L.M. Montgomery (article p.13)**

WRITING VERSE Rubio and Waterston, *The Complete Journals of L.M. Montgomery*, 414.

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LEDGER See Montgomery, L.M. Ledger List.

MARCO POLO On Cape Leforce" (26 November 1890), Montgomery's first publication, and "The Wreck of the 'Marco Polo' – 1883" (29 Aug 1892) were published in Charlottetown's Daily Patriot. Both are in her scrapbook #7.

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- (1) **Wanted – a Little Girl**, (*Portland (Maine) Transcript*) (15 Dec 1897) (In LMM's Scrapbook #7)
- (2) **Laughing Lass and Grumble Girl** (*Sunday School Visitor*) (c. 1902-09) (In LMM's Scrapbook #6)
- (3) **A Boy's Sister** (*Children's Visitor*) (22 February 1903) (In LMM's Scrapbook #6)
- (4) **Sis** (*American Agriculturist*) (14 March 1903) (In LMM's Scrapbook #6)
- (5) **Little Cheery Heart** (*Morning Star*) (c. 1904) (In LMM's Scrapbook #3)
- (6) **Daisy's Story** (*The Bluenose*) (c. 1903) (In LMM's Scrapbook #2))
- (7) **In the Hayloft** (*American Agriculturist*) (7 July 1906) (In LMM's Scrapbook #8)
- (8) **Patience** (*Halifax Evening Mail*) (Feb 1896) (In LMM's Scrapbook #7) (In *The Years Before "Anne"* (LMM used the pen name 'Belinda Bluegrass' for this poem)
- (9) **A Pair of Slippers** (*Good Housekeeping*) (November 1900) (In LMM's Scrapbooks #1, 8)
- (10) **Dressing for the Ball** (*Family Story Paper*) (16 Feb 1898) (In LMM's Scrapbook #7)
- (11) **Great-Grandmamma's Portrait** (*Maclean's*) (Nov 1915) (In LMM's Scrapbooks #5, 8)
- (12) **The Old Mirror** (*New England Magazine*) (May 1904) (In LMM's Scrapbooks #3 and 5)
- (13) **On the Bridge** (*Family Story Paper*) (11 June 1904) (In LMM's Scrapbook #3) (LMM used the pen name 'Joyce Cavendish' for this poem)
- (14) **Fisher Lassies** (*Youth's Companion*) (30 July 1896) (In LMM's Scrapbook #7) (In *The Years Before "Anne"*) (LMM used the pen name 'M. L. Cavendish' for this poem)
- (15) **If I Were King** (*Everywoman's World*) (Jan 1917) (In LMM's Scrapbook #5)
- (16) **Love and Lacework** (*Ladies' Journal*) (May 1897) (In LMM's Scrapbook #7)
- (17) **The Bride Dreams** (*Canadian Bookman*) (March 1922) (In LMM's Scrapbook #5) (In *The Blythes are Quoted*)
- (18) **As It Was in the Beginning** (c. 1917) (In LMM's Scrapbook #8)
- (17) **My Love Has Passed This Way** (*Canadian Magazine*) (December 1917) (In LMM's Scrapbook #5)
- (19) **The Woman** and **The Man** (*Brief Stories*) (September 1925) (Not in LMM's Scrapbooks)
- (20) **The Light in Mother's Eyes** (*Family Story Paper*) (31 Dec 1898) (In LMM's Scrapbook #2) (In *The Poetry of Lucy Maud Montgomery*)
- (21) **Her Gifts** (*Aberdeen American*) (23 March and 1 May 1915) (Not in LMM's Scrapbooks)
- (22) **When Ma's Away** (*New England Homestead*) (11 November 1899) (In LMM's Scrapbook #2)
- (23) **Our Women** (*Canadian Poems of the Great War*) (1918) (Not in LMM's Scrapbooks)
- (24) **My Queen** (*Farm Journal*) (March 1907) (Not in LMM's Scrapbooks)
- (26) **Mother's Mending Basket** (*Ladies' Journal*) (Nov 1901) (In LMM's Scrapbook #6)
- (27) **When Mother Tucked Us In** (*Farm Journal*) (January 1907) (In LMM's Scrapbook #8)
- (28) **I Wonder if She Knows** (*Family Story Paper*) (10 June 1905) (In LMM's Scrapbook #8)

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- (29) **When She Was Here** (*Family Story Paper*) (7 Oct 1899) (In LMM's Scrapbook #2)
 (30) **Mary the Mother** (*New Idea*) (c. 1905) (In LMM's Scrapbook #8)
 (31) **An Old Face** (*Commonweal*) (28 Sept 1927) (In LMM's Scrapbooks #1, 5) (In *The Blythes are Quoted and After Green Gables*)
 (33) **Old Aunt Sally** (*Boys' World*) (10 July 1909) (In LMM's Scrapbook #8)
 (34) **Too Late** (*Ram's Horn*) (31 Aug 1901) (In LMM's Scrapbook #6)
 (35) **What to Teach Your Daughter** (*Ladies' Journal*) (1901) (In LMM's Scrapbook #6) [Ed. Note: Not a poem but a companion piece to "What to Teach your Son," printed together]
 (36) **An Old-Fashioned Woman** (*Congregationalist*) (31 Aug 1901) (LMM Scrapbook #1)

SOURCES AND NOTES: A Brief Analysis of L.M. Montgomery's Stories and Poems Published during the Great War (article p. 121)

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- . Letter to Editor of *Canadian Magazine*: September 1917. [This handwritten letter is in the collection of the Toronto Public Library.]
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**Poems published in *The Watchman and Other Poems* (1916),
for which there is no further bibliographic record at this time**

"Sea Sunset" [A published version is in Scrapbook 8]; "Song of the Sea Wind" [Scrapbook 5]; "The Sea to the Shore"; "The Voyagers"; "Spring Song" [Scrapbooks 5, 8]; "A Day Off" [Scrapbook 5]; "September"

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[Scrapbook 8]; “Out O’ Doors” [Scrapbook 8]; “The Forest Path”; “At Nightfall”; “The Truce O’ Night”; “As the Heart Hopes” [Scrapbook 8]; “Gratitude” [Scrapbook 8]; “Fancies” [Scrapbook 8]; “At the Long Sault” [Scrapbook 8]; “The Three Songs” [Scrapbook 8]; “The Call” [Scrapbook 8]; “In Memory of Maggie”; “The Difference”; “The Poet”; “The Mother”; “To One Hated”; “While the Fates Sleep”; “The Farewell”

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

(quoted in *Pat of Silver Bush* by LM Montgomery, source unknown)

Art: Rachel Grant



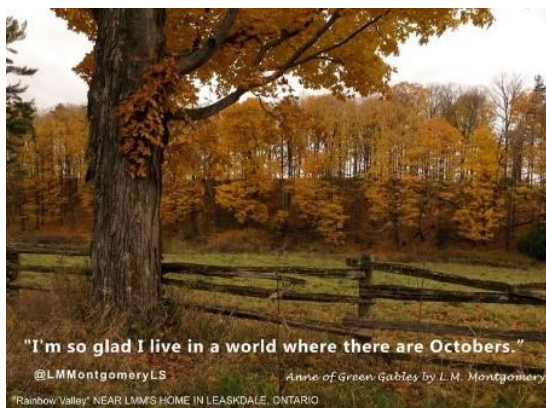
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LM Montgomery after receiving a package of books:

“I did nothing but read day and night for a week. I read myself stupid and dizzy and muddled. It took another fortnight of prosaic housecleaning to sober me and clear away the fumes of my intellectual debauch.”

Letter to GBM, June 1905

Art: Heatherlee Chan



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(reaching 25,700)

I'm so glad I live in a world where there are Octobers.

Photo: Mary Beth Cavert