

The Shining Scroll

Periodical of The L.M. Montgomery Literary Society.

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Welcome to the 2015 edition of *The Shining Scroll*. This year we are happy to share with you more insight into the life and work of L.M. Montgomery from the presentations of her books in media to the Canadian places that were meaningful and inspirations to her. We are commemorating the arrival of the new telefilm of *L.M. Montgomery's Anne of Green Gables* by featuring Christy Woster's fascinating article on p. 4 about the first *Anne* movie made in 1919. Christy reveals many unknown details about the creation of silent films in which the female screenwriter wielded considerable influence.

L.M. MONTGOMERY AND THE MOVIES

Mary Beth Cavert © 2016

During the L.M. Montgomery Day events at Leaskdale, Ontario this autumn, Montgomery's granddaughter, Kate Macdonald Butler, gave a preview of the upcoming 2016 TV movie, [L.M. Montgomery's Anne of Green Gables](#). The new two hour telefilm comes from Breakthrough Entertainment in Toronto and is scheduled in Canada on YTV on 15 February 2016, 6 pm ET/PT (other air dates are not known at this time).

The classic book has been adapted to film several times since its publication in 1908 and for each new audience the film must seem to be the "original" [when someone mentions "the original Anne" to readers we think of the book, of course!]. Benjamin Lefebvre has curated, in our opinion, a thorough and selected summary of *Anne* on [Stage and Screen](#) on his website, beginning with the first film produced in 1919 starring the first "moving pictures" Anne, 17-year-old Mary Miles Minter.

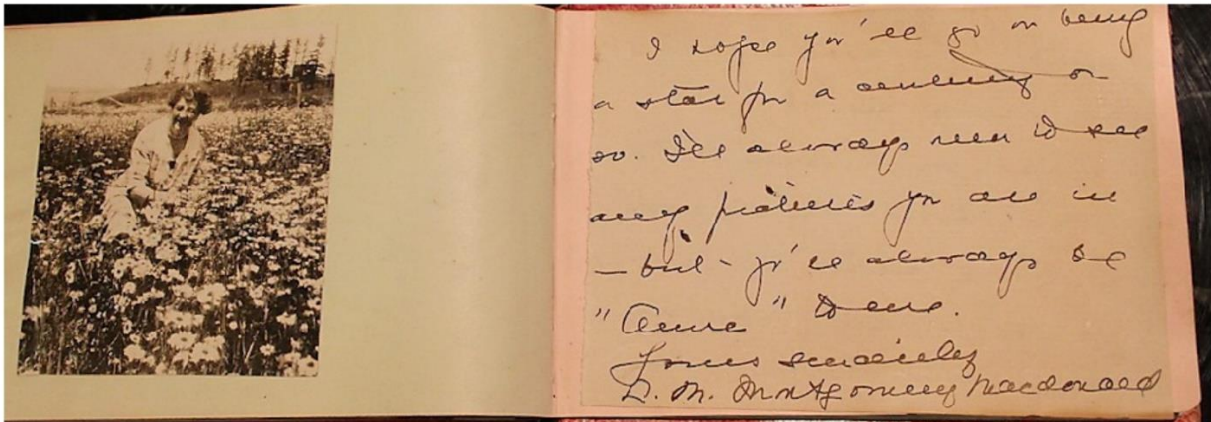


The second *Anne* film appeared at the end of 1934 and featured a 16-year-old actress ([Dawn Paris](#)) known as Dawn O'Day, who was born a year before the Minter film was made. A new generation of Anne fans embraced the movie and the actress, who, unsurprisingly, became closely associated with the role - so much so that she [changed her professional name](#) to Anne Shirley. It is not unusual for audiences become quite loyal to an actor

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for their role as Anne. Megan Follows acquired a life-long fan base for her role in the 1985 telefilm and O'Day did too.

One of O'Day's fans in the 1930s was the author herself, L.M. Montgomery. She wrote in O'Day's autograph book: "I hope you'll go on being a star for a century or so. I'll always run to see any pictures you are in – but you'll always be 'Anne' to me. Yours sincerely L.M. Montgomery Macdonald." LMM also included a favorite photo of herself. Montgomery did not receive any income from the *Anne* movies because she sold her rights to the title in the course of many [lawsuits](#) with her 1908 publisher.



O'Day reprised her role in the 1940 film, *Anne of Windy Poplars*, a loose interpretation of the 1936 book by the same name -- it was not as successful as her earlier film.

The first Canadian television production of *Anne of Green Gables* was made in 1956 (and 1958) for the Canadian Broadcasting Corporation by Norman Campbell and Don Harron, who eventually developed it further into the long-running (1965-present) Prince Edward Island stage adaptation, *Anne of Green Gables: The Musical*. [more in [The Shining Scroll](#) December 2013:23]

British audiences saw Anne onscreen in a 1972 television series, and again in 1975, produced by the BBC.

In 1985, readers first learned of L.M. Montgomery's private life (as told by her) in a volume of her journals and began to look for the genesis of Anne in the pages ([The Selected Journals of L.M. Montgomery](#), Vol. 1 was published in 1985 and more recently as *The Complete Journals of L.M. Montgomery: the PEI Years*). Later that year, a second Canadian television version of *Anne of Green Gables* was created by Sullivan Entertainment, starring 17-year-old Canadian actress, Megan Follows. The new telefilm was similar in many ways to the 1934 production but found its immense popularity through its beautiful production values (filmed in Ontario with a few landscapes from PEI) and casting. Contemporary viewers connect this movie so strongly with the author that many erroneously attribute movie quotes, written by Sullivan and Wiesenfeld, to Montgomery ("Tomorrow is fresh," "True friends are always together in spirit," "It's not what the world holds for you"). The film, like the earlier ones, emphasized the relationship of Anne and Gilbert:

Although different in tone and approach, these adaptations tend to recentre the story on Anne's romantic relationship with Gilbert Blythe. In her novels, Montgomery chooses to focus on the emotional and artistic development of her female characters and to satirize conventions of romance;

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as a result, many of her tacked-on romantic dénouements appear underdeveloped and contrived. In adapting these complex texts to the screen, the various writers, producers, and directors tend to eliminate this satire by emphasizing romance in ways Montgomery's work avoids, and do so at the expense of her subversive messages. For audiences who have not necessarily read Montgomery, these adaptations reinscribe Montgomery as a writer of conventional romance, minimizing her work as a social satirist. <http://lmonline.org/stage-and-screen/>

The 2016 production has the endorsement and guidance of L.M. Montgomery's granddaughter, Kate Macdonald Butler. This adaptation is based on Anne's persistent hope to find a place and home to call her own and centers on the "child with her heart of love" [*Anne of the Island*].

For almost a century an *Anne of Green Gables* movie, as well as radio shows and animations, has been produced every fifteen to thirty years delighting audiences around the world. Every year hundreds of young actresses play the role of Anne in school productions and local and regional theaters. There are many performing artists to admire for every generation!

Everyone, reader and/or viewer, is imprinted with an image of Anne, either from the text and their own imagination, or a film, or a stage performance -- and scholars/bloggers have explored this personal connection in dozens of essays in recent years. Who is the "original" Anne, the real one? Is it the character you envisioned the first time you read the book (or the tenth time you read it) or the person you first saw perform the role? Who is the true Anne: the one who finds a home, the one who finds love, the one who follows her passion, the one who loves nature?

For a response, I paraphrase a quote from one of the essays in [Making Avonlea: L.M. Montgomery and Popular Culture](#) (Howey, 170): "We recreate Anne in our choices, building in our own imaginations an Anne who is our own [not just a producer's or even the author's]. And that we choose to debate the permutations of this character ultimately marks Montgomery's success in creating an enduring popular heroine."

Postscript: Read Jack and Linda Hutton's reaction to the premiere of the new Anne telefilm on February 2, 2016 [HERE](#).

PEI newspaper article: <http://www.theguardian.pe.ca/News/Local/2016-02-11/article-4433583/Buzz-building-for-Anne-of-Green-Gables-television-movie-on-Monday/1>

Photo: by Ashley Fraser via @breakthru_ent: Sophie Grégoire Trudeau, Ella Grace Trudeau, Kate Macdonald Butler, Ella Ballentine



Mary Minter, Dawn O'Day, Gracie Finley, Megan Follows



FRANCES MARION: SCREENWRITER FOR *ANNE OF GREEN GABLES* – 1919

Christy Woster © 2016

10 August, 1919. *Evening Star*,
Washington D. C.

Frances Marion, who was sent to Europe by the committee on public information in connection with the production of a photoplay showing woman's part in the war and who is said to have been the first American woman to enter Germany after the hostilities, has returned to America. She is a screen writer and adapter of note, and prepared many of Mary Pickford's picture stories. She has recently adapted the "Anne" books by L. M. Montgomery.



I came across this news article while searching old newspapers and it piqued my interest. Who was this woman who wrote the screenplay for the 1919 silent edition of *Anne of Green Gables*? Reading the script today, it seems silly and certainly doesn't follow Montgomery's story in many respects.

In January of 1919, Montgomery had signed an agreement with her publisher L. C. Page, in which Page purchased all the rights to the income from contracts for *Anne of Green Gables* and six of her other books that had been published by Page. With this contract Montgomery no longer would receive royalties from these titles. Montgomery signed this contract in hopes that she would now be done with Page and his unfair business dealings. What Montgomery didn't know was that Page had been negotiating the sale of the film rights to *Anne of Green Gables* long before the contract was signed. Page paid Montgomery \$17,880 for the rights to her work and then finalized the film deal for \$40,000. Because of the new contract he did not have to split this money with Montgomery. Maud didn't find out about the movie until December of 1919, after the film had been released.

The silent film *Anne of Green Gables*, starring 17-year-old Mary Miles Minter, was released in theaters November 23, 1919. The film was produced by Realart Productions Inc. The black-and-white silent film was directed by William Desmond Taylor and filmed in Dedham, Massachusetts, from August to October 1919. The film was a great success and Minter was to say that it was her favorite. In 1921, William Desmond Taylor was found shot to death in his home. Although Minter was never implicated in the crime, some love letters that she wrote to Taylor were found in his home. The possible love affair of the 17-year-old actress and the much older, married Taylor was quite the scandal and it ended her career. Most of her films were destroyed, including *Anne of Green Gables*, and no copy is known to exist.

Frances wrote the following in her journal about the tragedy:

I knew him very well, as I had written several stories for him. Not long before the tragedy he had dined at our home. A man whose conversation never bordered on the personal, William Taylor would have been distraught had he known of the scandal that followed in the wake of his tragic death...

Many reviews and advertisements for the film can be found in the magazines and newspapers of the day. One review from the magazine *Photoplay* in February of 1920 states:

Mary Miles Minter is a bit of established popularity. So are L. M. Montgomery's "Anne" books. The combination, ergo, was a well-advised one for the young star's debut on a new program. The same advised selection proceeded in the selection of Francis Marion as the person who could best weld four tales into one string for the celluloid's. The result is no drama to speak of, but a more or less biographic account of a little girl who was alternately pathetic and funny; and later, alternately fiercely tragic and meltingly lovely. The high spots of the picture to me were Anne's black-and-white chicken, the feeding of imprisoned Anne by the little boy, Anne's innocent encounter with the mephitic polecat while hunting the picnic, and-later-adolescent Anne's tribulations as the disciplinarian of the village school. William D. Taylor's direction of the picture is pleasantly adequate without being in any way original, and the best work of the long cast is done by Marcia Harris, as Aunt Marilla. Julian Johnson (*Photoplay*).

Two large movie posters for the silent film were found a few years ago in a small Michigan town. They were discovered in a home, underneath a carpet along with other movie posters. (People would often use newspaper or other paper items under carpet or in walls as cheap insulation.) These two posters were donated to [National Library of Canada](http://www.nlc.ca/) in 2001. Some still photographs of the film have been found (many were published in a Page edition of *Anne of Green Gables* to help publicize the film) and these pictures give us a sense of what the film was like.

[Jack and Linda Hutton, who own and operate the L. M. Montgomery site in Bala, Ontario (where Montgomery [vacationed](#) one summer and used as the location for her book *The Blue Castle*), have spent many years putting together a wonderful rendition of the silent film. Their slide show features many of the movie stills and with Linda's narration and Jack's skill playing dramatic music on the piano, you can experience what it might have been like seeing the film in 1919 and the early 1920s. Check out their website at: <http://balasmuseum.com/silent-movie.php> where you can find out more about the museum and how to order a DVD of their rendition of the silent film. Watch a preview here: <https://youtu.be/M1MaN1x-Vho> and listen to an interview with Jack and Linda by Sarah Uthoff [HERE](#)]

When Frances Marion wrote the screenplay for *Anne of Green Gables*, she was already a force in Hollywood and had written or adapted over 60 films. Prince Edward Island and Hollywood are the definition of opposite, but this Hollywood powerhouse had more in common with Montgomery than you may think.



Frances Marion was born Marion Benson Owens in San Francisco, California, in 1888. Her father was a successful businessman and her mother, whose own parents were accomplished musicians and singers, filled the house with music. The family's wealth allowed them to be involved with the upper crust of San Francisco society and they often entertained famous singers, writers and the social elite in their home. In her autobiography that she published in 1972, she states

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By the time I was ten years old I had been thoroughly schooled in all the social hypocrisies-You must never let your elders know by word or gesture what you really think about their looks, speech or actions.

When Frances's mother told visiting Mrs. Jack London that her new hat was charming, Frances blurted out "I hate it! It's covered with dead hummingbirds." Frances was admonished by ... --"Remarks like that are unpardonable and if you don't learn to hold your tongue you'll go through life a social outcast."

From then on she did hold her tongue, but found an outlet for her thoughts and feelings by writing them down. She "snatched a notebook from School Supplies" and filled it with such items as: "Today I got even with Mrs. London's poor little hummingbirds. At lunch I saw an inch-worm curled up on a lettuce leaf in her salad. I never told her. I watched her eat it."

And so began a life of writing. She states,

As the years segued past I continued writing in those makeshift diaries not only my unvarnished impression of many of my elders but all the events which were milestones in my life.

Like Montgomery, Frances's journal was a place that was safe to put her true feelings and observations, a place of refuge during the difficult times in her life. In doing so she also documented the history of Hollywood from its very beginnings.

When Frances was ten years old, her parents divorced and two years later, her father married a woman who was eighteen years his junior. This was a difficult time for Frances, and a few months later she was expelled from school when she was caught drawing cartoons of her teachers on the blackboard. Her mother decided that her daughter could benefit from attending a private boarding school and Frances attended St. Margaret's Hall Boarding School for three years where she excelled in languages, music and art. She was an avid reader, wrote daily in her diary, and became especially interested in drawing and writing poetry and short stories.

Family friends such as authors Jack London and Ella Wheeler Wilcox encouraged Frances to submit her work to various publications and in the May 1905 issue of *Sunset* magazine, an original poem and her own illustrations covered an entire page.



When Frances was sixteen, she was accepted at the Mark Hopkins Art Institute in San Francisco, considered one of the finest art schools in the country. Just a year later, she was falling in love with one of her art teachers. Wesley de Lappe was the Art Institute's youngest instructor, just 19, but tall and handsome. Frances and Wesley were sitting on a park bench on April 18, 1906, when the earthquake shook apart their world. The Great San Francisco Earthquake caused widespread damage and casualties, but it was the fires that raged for three days afterwards that destroyed much of the city, including the Art Institute.

With the Art Institute now a pile of rubble, Wesley was out of a job and Frances was without a school. They both wanted to move forward with their lives and decided the best way to do that under the circumstances was to get married. Wesley got a job drawing for the *San Francisco Chronicle* and Frances was selling occasional stories and paintings. Frances sought out family friend Jack London for advice to improve her writing and he told her:

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If you expect to write stories pulsing with real life or put upon canvas compositions that are divinely human, you must go forth and live-study human nature by rubbing elbows with the people. Go out and work with them, eat with them, dream with them.

Frances took London's words to heart and tried her hand at many jobs--she worked at a local cannery pitting peaches and as a telephone operator. She joked that she had been fired from these jobs before she could master them, but turned these experiences into short stories; although most of the stories were never published, she told herself that she was "practicing her art." She got a job as the assistant to famed photographer Arnold Genthe where she learned about the art of layouts and because she was also beautiful, was a model for some of Genthe's work. He promoted her as "one of the ten most beautiful women in America," but Frances preferred the work behind the camera.

Genthe left San Francisco, so Frances was again out of work and also out of passion for her marriage. She and Wesley divorced in 1910. Frances worked as a commercial artist for companies like the Western Pacific Railroad, painting advertising posters and dining car menu covers. She then began to work as a reporter for the *San Francisco Examiner* in the theater department. It was while working on a story there that she met the actress Marie Dressler and thus began a lifelong friendship.

When she was 22, Frances met a rising star at her father's steel firm. Robert Pike told her she was beautiful and talented and her engagement to him brought her father's approval, something she was always in search of. One week after her final divorce papers were signed that ended her marriage to Wesley, she and Robert were married. It was 1911 and Robert's work was sending him to Los Angeles to open a branch office.

In early 1912, Frances and Robert settled into their new home and Frances found a job as a poster artist for a theater owner, Oliver Morosco, who told her there should be plenty of work if "the damned movie outfits seeping in here don't ruin it" and that there were "gangs all over town making what we used to call flickers". Furthermore, the more respectable citizens wanted to run them out of town. Frances had seen cameras, men with megaphones and costumed actors all over town; the participants were referred to as "movies" and were considered to be in a socially-unacceptable line of work by some people.

Frances was finding that she and Robert had many differences; he wanted them to live "a formal mid-Victorian existence" and was uncomfortable with her artist and writer friends. To add to the intermittent work with Morosco, she began work illustrating in the world of advertising and "tried to lace her layouts selling bunion removers and pickles with charm and sex appeal." Robert's work kept him away from home often, and Frances found friendships and entertainment among the many artists and actors she met.

At one party she met the handsome Owen Moore; he was married to Mary Pickford who had started in the entertainment business as a child. Pickford, the former Gladys Smith [born in Canada], had been the family breadwinner since the age of eight. It was now 1914, and Mary Pickford was a well-known actress and Owen Moore, who had heard that Frances did fine portraits, asked if she would like to meet Mary and perhaps do a portrait of her. Their meeting resulted in a life-long friendship lasting over 50 years.

Meeting Mary Pickford and others in the film business convinced Frances that fate was playing a hand and she became determined to find work in "the movies." Through a friend she met Lois Weber, who was the best-known and most respected woman director in Los Angeles. Weber enjoyed helping other women with their

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careers and Frances hoped to get a job designing costumes and sets in a movie studio. Weber offered Frances a position as her assistant and protégée working in every stage of production, including some acting. Frances had still been using her birth name Marion, but she needed to be listed on the studio books as an actress with a new name, so Marion Benson Owens de Lappe Pike, who was nearly 26 years of age, signed a contract as “Frances Marion, Actress, Refined type, age 19.”

Frances worked as Weber’s assistant in many areas--she wrote press releases, painted backgrounds on sets, and rode horseback as the double for the star Winifred Kingston in *Captain Courtesy*. When Weber caught some of the extras in a film in conversations totally unrelated to the action (she found that not only the deaf read lips), she had Frances write lines of dialogue for the extras to say and then work among them in costume.

In the three short years since Frances had arrived in Los Angeles there were now dozens of movie studios and the local economy was booming; it was also becoming acceptable to work in the movie industry. Frances moved on to a job in the writing department at the Balboa studio in Long Beach. She knew why there were so many successful women writers--writing was a creative outlet that could be achieved in private. Many of the best-selling novels and short stories were being written by women and women writers were now commonplace in Hollywood. Scenario-writing was seen as a new, acceptable profession for women.

Frances’s father closed his office in Los Angeles and Robert returned to San Francisco while Frances chose to stay in L. A. They both agreed their marriage was over, and at the age of 26, with two marriages behind her Frances was on her own. Mary Pickford offered Frances a job. She would be paid to act and to work on scenarios for Mary, and as Mary was going to be filming her next movie in New York, Frances was soon on a train to take up residence there.

To supplement her income Frances got a job at World Films in New York and soon was churning out scenarios at the rate of two or three a week. She was also ghost-writing a daily column for Mary Pickford. “Daily Talks” appeared on the women’s pages of newspapers as a syndicated column. Mary was paid a thousand dollars a week to dispense beauty secrets, and memories of her “happy girlhood;” she paid Frances fifty dollars a week for writing the five-day-a-week column. Though Frances didn’t make much writing the column, she enjoyed spending time with Mary going over ideas for the pieces and their friendship flourished.

After just one year at World Films, Frances was promoted to the head of the scenario department and was reviewing all the incoming scripts, as well as writing her own. She helped cast films and often directed scenes. Frances wrote the scenario for *The Poor Little Rich Girl* starring Mary Pickford and it was an astounding success, which led to a job offer back in California. In 1917 Frances signed a contract with Famous Players for \$50,000 a year “to prepare special features for Mary Pickford,” an enormous sum of money for a woman writer to be making at this time. Frances had been credited with writing fifty films during her year-and-a-half at World Films.



Upon returning to California, Frances began work on writing the screen play for *Rebecca of Sunnybrook Farm* that Mary Pickford would star in. She wove in stories from her own childhood, such as one when she was at her Father's resort, Aetna Springs -- she and some other children wanted to create a zoo and needed a zebra, so they painted a cow black and white. The film was a great success and Frances was thrilled when *Photoplay* magazine published a 4-page spread about her titled "Frances Marion: Soldieress of Fortune." This was the first piece about Frances in a fan magazine. Frances followed this with a sixty-page scenario for *A Little Princess* that would also star Mary Pickford.

Meanwhile, war was raging in Europe and on April 6th, 1917, the United States declared war on Germany. Many of the young men in Hollywood enlisted and headed for the front; writers now churned out patriotic films and war movies such as *To Hell with the Kaiser*. Frances decided that she wanted to do more for the war effort and began exploring what she could do to participate in a more meaningful way.

Mary Pickford was the "honorary colonel" for the 143rd Field Artillery and she convinced Frances to join her on a trip to Camp Kearney where they toured the base hospital and visited with some of the men. Frances met Frederick Clifton Thomson and it was love at first sight. He was the chaplain of the 143rd and was in the hospital recovering from a broken leg. He was a world-champion athlete, well-read, a Presbyterian minister and very good-looking. Fred fell for Frances just as hard, and after knowing each other for just a month they decided that they would marry as soon as the war was over.

Frances traveled to Washington D. C., and with personal references from some of her friends, she got a job with the Committee on Public Information. On September 18, 1918, Frances boarded a ship and headed for war-torn Europe. She was assigned to work with a small group of men to film Allied women who were serving overseas. She wrote in her journal:

The vastness, the immensity, the awfulness of what I saw as I kept moving along with the front line engagements was utterly beyond my powers of comprehension, let alone my ability to describe or scenarioize... I couldn't write of the war, of the agonies, of the bravery of our boys or the things they endured--I simply couldn't do it.

Frances traveled into German territory, returning to Paris on November 10th; the next day the Armistice was signed and Paris erupted with joy; a few days later, Frances learned that she had been declared the first correspondent and the first American woman to cross the Rhine.

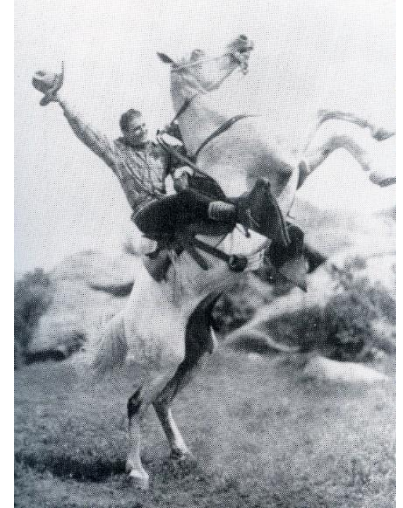
Fred and Frances spent Christmas in Paris and in February 1919 Frances returned to the States. She began writing on a film-to-film basis which included adapting the four *Anne of Green Gables* books into a script for Mary Miles Minter. On December 19, 1919, Montgomery wrote in her journal:

Clara [a cousin, Frederica Campbell's sister, living in California] wrote that she had been to see *Anne of Green Gables* on the screen. Page by the way, sold the movie rights last summer. He would never sell them as long as we were in partnership because he would have had to share up with me. I knew he would do it as soon as he was free. He got \$40,000 for the film right. My share would have been \$20,000-a nice sum to be cheated out of!!! Mary Miles Minter is playing *Anne*. I've seen her in other plays. She is very dainty, very pretty and utterly unlike my gingery Anne. Clara wrote that she did not like the film at all and that everyone else was disappointed. The reason seems to be that their "favorite

characters” are not included in the cast. Now, these characters do little in the books, but *talk* and unluckily talk can’t be reproduced on the screen. Only the characters who *do* something can appear there. I do not expect to like the film myself-I never yet have liked any film I have seen that was reproduced from a book I had read. Nevertheless I am very curious to see it. Clara says Los Angeles turned out *en masse*-that she never had to stand so long in line in any city in her life to get a ticket.

Fred finally returned from Europe in September of 1919 and in November they were married. Because Frances was a twice-divorced woman, Fred was forced to give up his vocation as a Presbyterian minister due to opposition from the Church. Frances had found, just as Montgomery had, that the Church could have some rigid and unforgiving rules.

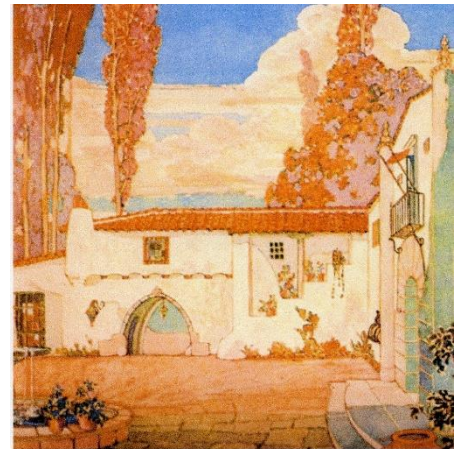
Fred was good-looking and athletic and had been a Boy Scout master. He had seen the young boys he worked with flock to the Hollywood westerns that starred Tom Mix and others. Fred suggested to Frances that daring adventures could work in Western films, instead of so much gunplay. He also suggested that a horse, and not a man, should be the star of the films. He said he would train the horse, but had no interest in acting. Fred found a beautiful dappled gray hunter, seventeen hands high; “Silver King” was destined to become a star.



Fred began making films with Silver King, and he was soon convinced to star in the films, too. Fred would go on to become one of the most famous Western film stars of the time. He had moved from the ministry to the movies with great success.

Fred and Frances needed a new home as Silver King had been joined by eleven more horses, because the now-famous horse needed stunt doubles for the dangerous stunts that were filmed. They bought four acres of land in the hills above Hollywood. Frances and Fred were both making large amounts of money and soon they added twenty more acres to their property. They began building a house and stables which soon began taking on a life of their own. They had intended to have an adobe farmhouse and stables, but soon added a bunk house for the men that would take care of the horses. Frances noted in her journal

The men’s house cost three times as much as the original estimate on our farmhouse. When it finally loomed up on the treeless scarred hillside it looked like a Vanderbilt summer place to me.



A Norman Kennedy rendering of The Enchanted Hill. From Wallace Neff, Architect of California's Golden Age

They named their home “The Enchanted Hill” and Frances writes—

In a short while our hill resembled a gigantic wedding cake. Pine trees studded every tier, while on top rose a huge house with a drawing room two stories and a half high, rare tapestries on the walls, an Aeolian pipe organ, and windows overlooking five acres of lawn. Beautifully laid out on the terrace

were a tiled barbecue, an aviary, and a hundred-foot swimming pool. Fred and his horses and I had gone Hollywood!

By 1925, Fred was making \$10,000 a week and Frances, considered the best scenario writer in Hollywood, was also making large sums of money. Samuel Goldwyn had hired her to write three films at \$10,000 apiece while she also continued with other work. In her spare time she wrote a novel, *The Rise and Fall of Minnie Flynn*. It was published in book form and as a serial in the magazine *Pictorial Review*.

On December 8, 1926, Frances and Fred welcomed their first child--Frederick Clifton Thomson. Frances had taken her doctor's advice and had a hysterectomy shortly after little Fredericks' birth, but she and Fred wanted more children, so in October of 1927 they adopted a baby--Richard Gordon Thomson. The Enchanted Hill was always busy with guests and parties, Fred and Frances even threw themselves a ninth-wedding anniversary party. Fred and Silver King were famous Western stars, receiving ten to twelve thousand letters a week from little boys who wrote "I'll never use guns when I grow up, Fred, because you never use guns to kill anybody", and "You and Silver King capture the bad guys by tricks." Fred had given up his vocation as a Presbyterian minister, but now could use his films as a pulpit.

Frances was now considered "an institution" among the writers in Hollywood, commanding high wages and great respect, but fate would end her happiness. In early December of 1928 Fred developed a limp that he told Frances it was probably only a pulled muscle as he had a pain in his side too. One night he woke with a high fever and intense pain and he was admitted to the hospital. After almost a week in the hospital Fred was operated on for kidney stones, but he did not improve, and in the early hours of December 25th, when Fred's jaw started to set, the doctors realized that he had tetanus. Earlier that month, Fred had stepped on a rusty nail while out in the stable, and had thought nothing of it. Shortly before midnight on Christmas Day, Fred passed away in Frances's arms. In her autobiography she writes--"Blessed are little children for they are spared the agonizing grief of parting from those we love. Their father died on Christmas Day." Fred was just 38 years old.

Frances loved their "Enchanted Hill" but soon found it financially and emotionally unmanageable -- the mahogany-floored stable now housed 20 horses and the estate, which had grown to 129 acres, was just too much to manage as she worked and raised two young babies alone. In 1929, she sold the beautiful estate that had been designed by the famous architect Wallace Neff. It went on to have several other owners. Paul Kollsman, a famous inventor, lived there for 40 years. After his death, his widow sold the estate in 1997 to Microsoft co-founder, Paul Allen, for \$20,000,000. Mr. Allen then ordered the entire "Enchanted Hill" -- its outbuildings, Silver King's stable, the guest house, bunkhouse, two riding rings, tennis court, acres of mature and lush gardens and the 100-foot swimming pool -- to be bulldozed into oblivion. The entire estate remains an empty lot today, a piece of Hollywood history lost forever.

Frances went on with her life and wrote tirelessly. She was able to move into the "talkies" when some in Hollywood were not able to make the change and wrote Greta Garbo's first sound film, *Anna Christie*. In 1930 she won an Academy Award for her writing on *The Big House*, a prison drama, and in 1931 won for the boxing film, *The Champ*. Frances wrote the movie *Min and Bill* for her friend, the actress Marie Dressler, and Dressler went on to win an Academy Award for her performance.

Throughout her many years in the film industry, Frances was known to have helped many people when they were struggling. She wrote films for specific actors and actresses, and convinced the studio heads to hire them, when she knew that they really needed a job. She used her own money to help others who were in difficult circumstances, including paying for the funerals of several people who had fallen on hard times.

Frances left Hollywood in 1946, an independently wealthy woman. During her career she had written over 200 film scripts, three novels, a book on how to write movie scripts and many short stories. After her retirement she continued to write, but also found time to follow new passions. She learned to sculpt and took piano lessons, eventually becoming very good at both hobbies.

She was a woman driven to follow her dreams and though many thought that she could have been very successful in front of the camera, her passion was writing. Writing was much less glamorous than acting, but it was what she found joy in. She kept a journal all of her life and documented the evolution of the film industry from its beginnings. Over her career she worked with all of the film greats, Lillian Gish, Rudolph Valentino, Douglas Fairbanks, Charlie Chaplin, Greta Garbo, Clark Gable, Marion Davies, the Talmadge sisters and many more.

Frances and Mary Pickford remained friends for the rest of their lives, and Mary often credited Frances's writing with her success. Mary could be temperamental and her stardom sometimes went to her head. Frances said that many years after *Anne of Green Gables* was filmed, she had arrived at Mary's home "Pickfair" for a lady's luncheon and upon her arrival Mary jumped up and shouted at Frances to get out because she was still angry that the role of "Anne" had gone to Mary Miles Minter.

Today we watch the silent films and find the acting to be over the top and the story lines to be silly and contrived, but we must remember to watch them as they were first seen 100 years ago. Frances was asked to write or adapt a film in as little as a week or two and she wrote

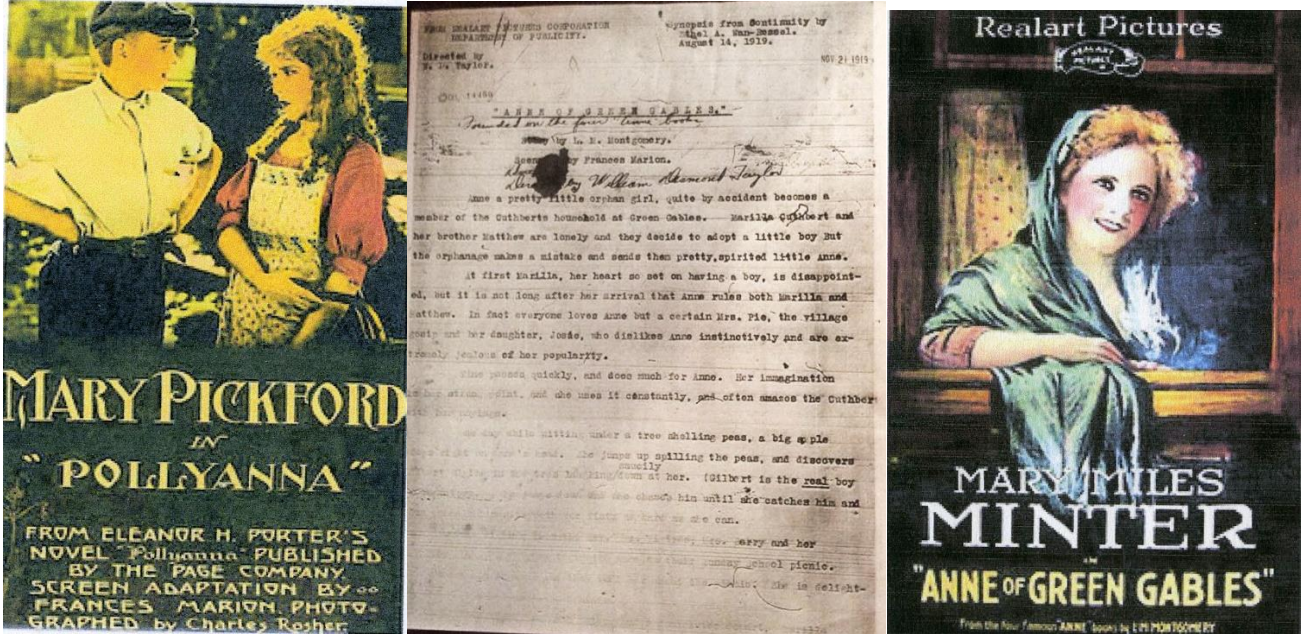


Minter was an American; Pickford was born in Toronto, Ontario. Ironically, the American played the Canadian role, and the Canadian played the American character.

The screen was not an easy medium to write for: the importance of camera angles, the ability to make stories come to life without the power of speech to explain their actions, and the measuring of scenes which, if permitted to run too long, would make the theatre audiences restless.

The studios felt a lot of pressure to be releasing at least two new films a month and, once written, the movie was expected to be filmed in days or just a few weeks. Frances once said that she apologized to all of the authors of books that she adapted for the screen because once the script left her desk it went through many hands and revisions and, in some cases, by the time it was shown on the big screen, the only thing she recognized were the characters' names.

Like Montgomery, Frances was also driven to write; it was a passion neither of them could ignore. Frances, too, kept a journal where she was free to write her true thoughts and observations, and like Montgomery, she also worked to support herself for much of her life. They were both women who in many ways were ahead of their time; women who were very independent, had boundless energy and talent, and who, through their writing, have brought joy to millions.



[Notice how Montgomery's publisher, LC Page, is featured on the poster for Pollyanna. The synopsis for Anne was used in some publicity posters.] Photos: movie posters from Wikimedia Commons and *Without Lying Down*, RealArt publicity synopsis for Anne of Green Gables [Library of Congress] via Carolyn Collins.

Sources:

Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood, Cari Beauchamp. University of California Press. 1997

Off With Their Heads! A serio-comic tale of Hollywood, Frances Marion. The Macmillan Company. 1972

The Selected Journals of L. M. Montgomery, Vol. II, 1910-1921. Edited by Mary Rubio and Elizabeth Waterston. Oxford University Press. 1987

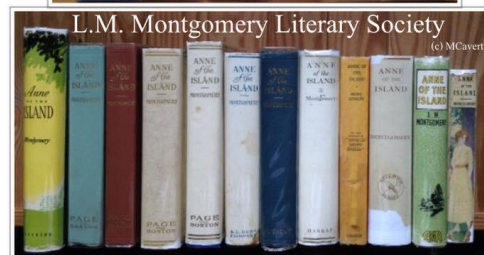
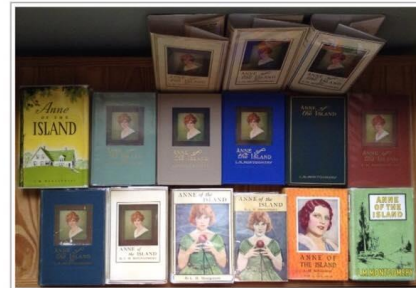
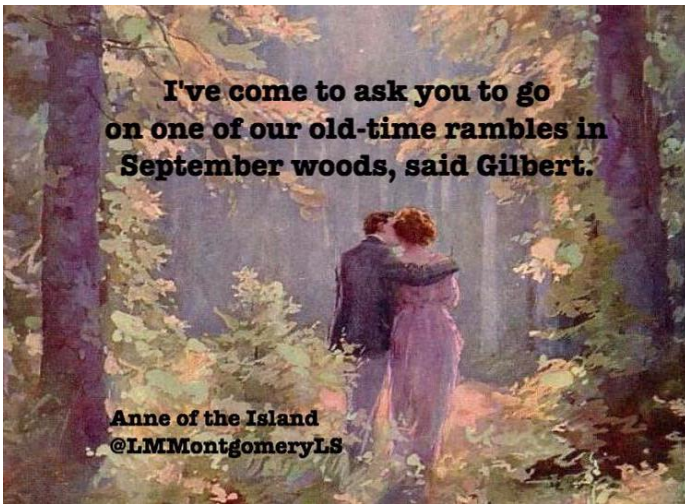
The Women Who Write the Movies, From Frances Marion to Nora Ephron, Marsha McCreadie. Birch Lane Press. 1994

Note: Frances Marion wrote hundreds of screenplays; a few you may be familiar with include the following: *The Pride of the Clan*, *The Poor Little Rich Girl*, *Rebecca of Sunnybrook Farm*, *Stella Maris*, *M'Liss*, *Captain Kidd*, *The Flapper*, *Pollyanna*, *Little Lord Fauntleroy*, *The Dark Angel*, *Stella Dallas*, *The Winning of Barbara Worth*, *The Son of the Sheik*, *Mademoiselle Pompadour*, *Jesse James*, *Emma*, *The Prizefighter and the Lady*, *Peg O' My Heart* and *Camille*.

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***Anne of the Island* was published one hundred years ago,
in 1915, and was dedicated:**

TO
ALL THE GIRLS ALL OVER THE WORLD
WHO HAVE "WANTED MORE" ABOUT
ANNE



JONATHAN CROMBIE

Gilbert Blythe in the 1985 *Anne of Green Gables* telefilm
12 October 1966 – 15 April 2015



photos: Dick Loek/Toronto Star via Getty Images, Virginia Richardson Mold

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We're going to be the best of friends, said Gilbert jubilantly.
We were born to be good friends, Anne. You've thwarted destiny enough.

~~ *Anne of Green Gables*

"Do you remember our first walk down this hill, Anne—our first walk together anywhere, for that matter?" "I was coming home in the twilight from Matthew's grave—and you came out of the gate; and I swallowed the pride of years and spoke to you." "And all heaven opened before me," supplemented Gilbert. "From that moment I looked forward to tomorrow. When I left you at your gate that night and walked home I was the happiest boy in the world. Anne had forgiven me." "I think you had the most to forgive. I was an ungrateful little wretch—and after you had really saved my life that day on the pond, too. How I loathed that load of obligation at first! I don't deserve the happiness that has come to me."

Gilbert laughed and clasped tighter the girlish hand that wore his ring.
Anne's engagement ring was a circlet of pearls. She had refused to wear a diamond.

~~ *Anne's House of Dreams*

posted on <https://www.facebook.com/LMMontgomeryLS> in honor of all the Gilberts

ON L.M. MONTGOMERY'S PRINCE EDWARD ISLAND

Jan 27 1905: "We have had a terrible two days' storm -- I would say the worst storm we ever had ... the drifts ... are as high as the house, hemming us in on all sides -- 'Alp on Alp.' The rooms on the ground floor are as dark as twilight. The drifts are certainly very beautiful; but one does not care greatly for architectural beauty in a prison ... When I look out on those huge white barriers I feel like screaming."
~~ L.M. Montgomery

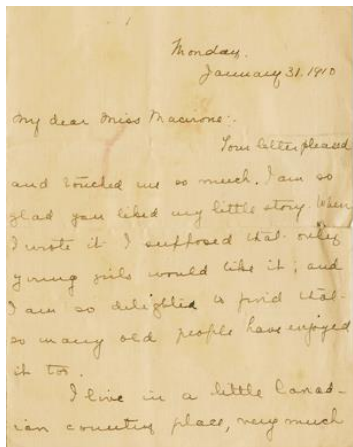
Last winter, Prince Edward Island set a new November to April snowfall [record](#) of 550 centimetres, or 18 feet! [photo #5 in the link shows road into Cavendish]

Paul Montgomery's photo of the snowplow in Park Corner was very popular
MBC



April 2015 The Friends of the L. M. Montgomery Institute

Mary Beth Cavert



In November 2014, the board of the Friends of the L. M. Montgomery Institute at the University of Prince Edward Island voted to provide funds for cataloguing and digitizing parts of the Ryrie-Campbell collection of LMM materials at the Institute. In April of 2015, a handwritten letter from L. M. Montgomery to British composer Clara A. Macirone came up for sale and the board voted to purchase the letter for the Institute's collection. Board member Donna Campbell collected the letter from the seller in Ontario on behalf of the Friends and delivered it to the L.M. Montgomery Institute. The letter was written from Cavendish in 1910 and is much more personal and expansive than Montgomery's usual response to "fan letters." The letter was written in response to Macirone's request to Montgomery to set some of her poetry to music and expressed Montgomery's enthusiasm for the project. The funds for this acquisition come from many small donors around the world who are readers of L.M. Montgomery. Read more [HERE](#).

The letter will be formally presented to the Institute by representatives of the Friends of the LMMI at the LMM International Symposium in June 2016.

8 July 2015 HAPPY BIRTHDAY TO FATHER B!

L.M. Montgomery and Prince Edward Island historian, Dr. Francis W.P. Bolger [\[The Years Before Anne\]](#) celebrated his 90th birthday.

July 2015 Auction of Montgomery Family Artifacts

Carolyn Strom Collins

"Ingleside," the L. M. Montgomery Heritage Museum, a must-see site for LMM fans over the last twenty years or so, will be transformed into an upscale bed-and-breakfast over the coming months. The property in Park Corner, PEI, has been in the Montgomery family for six generations and was most recently owned by Robert Montgomery who operated the Museum. The new owner, Paul Montgomery of Park Corner, began renovating the house this fall after the contents were auctioned off in July.



The auction was well-attended on Saturday, July 25, by Islanders as well as visitors from many countries. Some of the artifacts that LMM wrote about in her stories were among the items auctioned, including the "Rosebud-Spray Tea-Set" from *Anne of Green Gables* and the "China Fruit Basket" from *The Story Girl*. The Tea-Set was purchased by cousins of LMM and will remain in family hands; the China Fruit Basket was purchased by a group of



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LMM fans who raised a considerable sum over the internet especially for this auction. It is now part of the LMM Institute collection at the University of Prince Edward Island. Other [items](#) purchased at the auction on behalf of this group for donating to the LMM Institute included family pictures, articles about LMM, and a diamond-shaped cut-glass inkwell owned by LMM's grandfather Senator Donald Montgomery. Remaining funds raised for the auction will be presented to the Friends of the LMM Institute at the conference in June.

Visitors to the Montgomery Heritage Museum will remember the china dog "Magog" on display in the front parlour. It was featured in several of the "Anne" books, starting with *Anne of the Island*. It was the green-spotted twin of "Gog" and resided on the hearth at "Patty's Place" and later on the hearth of "Ingleside." LMM knew these china dogs from a very young age and remembered her father telling stories about them – he claimed that when they heard the Townsend clock in the hall strike midnight, they would come alive, jump down from the mantle, and bark. She was so fascinated by the china dogs that, not only did she feature them in her books, she also sought out a pair for herself on her honeymoon trip to England, finally having to settle for a pair with gold spots as "the race of dogs with green spots seems to have become extinct" (*Selected Journals of LMM* [17 Aug 1911]).

"Magog" was not part of the auction and will remain in the Montgomery family's possession.

Although it was a poignant occasion in many ways, the auction provided an opportunity for many LMM devotees to secure a bit of memorabilia for their collections, to treasure lovingly for years to come.

[see THE SIGNIFICANCE OF "INGLESIDE" on p. 21]

Renovation of the Montgomery Home: The Montgomery Inn at Ingleside

Mary Beth Cavert

Paul Montgomery is a direct descendent of L.M. Montgomery's grandfather, Senator Donald Montgomery. Paul's grandfather, Heath, was LMM's first cousin and he and his wife, Mary Ella, were good [friends](#) of the author. Paul is making long-needed renovations to the old house which was built in 1877; the foundation has been dug out and rebuilt, a new roof has been installed and interior remodeling is in progress. The former museum will be a private business, starting in the summer of 2016, with seven bedrooms for guests. Although tourists can no longer see the many artifacts related to the author's life and work, guests of the Inn will see familiar items that are still there. Whether it is a Heritage Museum or a Heritage Country Inn, fans of LMM are grateful that the Montgomery home is still a Historic Destination. Follow the progress of the restoration on Paul and Michele Montgomery's web site:

<http://www.montgomeryheritageinn.com/>



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Renovation of the Cornelius Leard Home

Mary Beth Cavert

More L.M. Montgomery related renovations are taking place on Prince Edward Island in the community of Lower [Bedequé](#) where LMM taught school in 1897. July and Gabriel Edgcomb are restoring the Cornelius Leard House this winter. Visitors will be able to see the home where LMM boarded with the Leard family and attend workshops, classes, and visit the gift shop and tea room. Readers of Montgomery's journals will recognize the name of Herman Leard, either the object of LMM's only passion or her flirtatious "posing as a woman in love" (Irene Gammel in [The Intimate Life of LM Montgomery](#)).



Cornelius Leard House/Macfarlane House: Canada's Historic Places

<http://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=19168>

Cornelius Leard and his family came to live in Lower Bedequé in 1863, after relocating from Tryon, Prince Edward Island. He and his wife Amy Jane had 8 children. In 1897 their son Alphius [Alphus] Leard began the school year as a teacher at the local community school. In the fall of 1897, Alphius left the school to pursue medical training [dentistry] and Lucy Maud Montgomery came to board at the Leard House as the substitute school teacher. It was during this time that she met and fell in love with Herman Leard, the eldest son of the Leard family.

It was here that Montgomery wrote that she first experienced passionate love [[Journals](#): 8 April 1898]. Gammel notes that LMM was selected as the school teacher because her fiancé, Ed Simpson, was a friend of the departing teacher, Alph Leard. Montgomery was secretly engaged to Simpson but Herman was, apparently, publicly engaged to a neighbor, Ettie Schurman. Nonetheless, it is hard to resist a Montgomery romantic tale in this beautiful south shore community among rosebushes and orchards where she so happily taught. Follow the progress of the Edgcombs' restoration on <https://www.facebook.com/leardhouse>.

See Leard article in [The Shining Scroll](#): October 2008

Bideford Parsonage Museum (where Montgomery boarded as a teacher and wrote short stories)

Carolyn Strom Collins

The Bideford Parsonage Museum held its tenth year of "Wednesday Evenings with L. M. Montgomery" this summer. Sandy Wagner presented a program on "L. M. Montgomery's Halifax" with special attention given to sites mentioned in *Anne of the Island* (the Old Burying Ground, Point Pleasant Park, etc.) as well as sites Montgomery herself knew well in her year at Halifax Ladies' College and later as a reporter for the *Halifax Echo* newspaper. Sandy illustrated her talk with many pictures of the Halifax sites [[The Shining Scroll](#): 2011. December, part 2]. It was especially interesting to hear of her visit to the stone house at the entrance to Point Pleasant Park, thought to be the model for "[Patty's Place](#)" [[The Shining Scroll](#): 2012. Part 2] in *Anne of the Island*.

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Carolyn Strom Collins presented “Love and Lacework: Lacy Theme in the Stories and Poems of L. M. Montgomery” which included a reading of Montgomery’s 1897 poem “Love and Lacework” and a “world-premiere” reading of a recently-discovered LMM story “The Pineapple Apron” from 1908. Examples of various kinds of handiwork were on display – patchwork quilts, lace doilies, coin-spot rugs, and examples of knitted and crocheted pineapple-lace, from edging to afghans. Other “Wednesday Evening” programs featured stories written by LMM in the year 1915, read by members of the Bideford Historical Society.

The West County Historical Society presented “ToeTappin’ Tunes ‘n Tales,” a series of musical and story-telling evenings over the summer season. Many Island performers provided entertainment for the weekly gatherings or “ceileghs,” held in Tyne Valley in support of the Bideford Parsonage Museum.

<https://www.facebook.com/Bideford-Parsonage-Museum>

Holland Map

Carolyn Strom Collins

2015 marks the 250th anniversary of the massive survey of Prince Edward Island by Samuel Holland, completed in 1765. A new book commemorating this anniversary and Holland’s achievement was launched this summer – [Samuel Holland: His Work and Legacy on Prince Edward Island](#). Written by two Islanders, Douglas Sobey and Earle Lockerby, the book contains biographical information about Holland and his development as a mapmaker, descriptions of early Prince Edward Island (then known as St. John’s Island), its topography and resources, the procedures involved in surveying the Island, its division into 67 townships whose boundaries are still observed today, and how the survey has influenced Island history over the last 250 years.

[The Confederation Centre](#) brought Holland’s original map to Prince Edward Island for display in its galleries this summer to celebrate this anniversary. Measuring over 13 feet by 9 feet, it is massive and required quite a bit of restoration and stabilization before it could be transported from its home in the National Archives of Great Britain in London. Along with this impressive hand-drawn-and colored-map were displays of tools and implements used in the survey and some of Holland’s personal effects, including his astronomical clock, and some other early maps of Prince Edward Island.

Both Lockerby and Sobey are known to members of the L. M. Montgomery community – Earle is an active member of the L. M. Montgomery Society of Ontario; Doug presented a paper on “Woods and Trees in the Non-Fictional Writing of L. M. Montgomery” at the 2010 LMM International Symposium. Each has written widely on the history of Prince Edward Island and both have contributed articles to *The Island Magazine* and other publications that have enriched our understanding of LMM’s family history and connections to the Island.

August 2015 Montgomery Birthplace 50th Anniversary Celebration

Text and photos: Linda Boutilier © 2015

Beyond Stanley the road wound on to another little village - Clifton. And here, around a certain corner, is a certain small, yellowish-brown house, close to the road, that I always look at with a kind of fascination, for it is the house where my father and mother lived after their marriage, and where I was born and spent the first year of my life. The years have passed on and each succeeding one has left the little brown house something shabbier than before, but its enchantment has never faded in my eyes. I always look for it with the same eager interest when I turn the corner.....



On August 1, 2015 many people gathered from near and far to celebrate the 50th anniversary of the opening to the public of the Lucy Maud Montgomery Birthplace, in New London, Prince Edward Island. The New London Hall was tastefully decorated with teacups filled with Lilies and sprigs of Lady's mantle, situated on the window sills, with bouquets of white hydrangea on the tables. "Anne of Green Gables" was portrayed by Skye Boutilier, who was in charge of the guest book and greeting people at the door.

Before the formal ceremony began, people mingled while sampling an assortment of cookies, squares, and scones -- all recipes from *Aunt Maud's Recipe Book* [Elaine and Kelly Crawford]. During this time Sandy Wagner graciously provided a variety of background music from the by-gone years on the piano, such as, *First Violets*, *Moon Flowers*, *By A Garden Gate*, and selections from the *Anne of Green Gables*, *The Musical* production of the Confederation Center.

A replica of Maud's wedding dress that was made for an exhibition in Japan was on display for everyone to admire.

The program included greetings from local politicians, following the introduction of the L.M. Montgomery board members by George Campbell. Board members are - Chairman, Father Frances Bolger, George Campbell, Roma Campbell, Eliza MacEwen and Terry Kamikawa.

Father Bolger spoke briefly on L.M. Montgomery's life, and George Campbell spoke on the early history of the Birthplace. Linda Boutilier spoke on her experiences at the Birthplace from a Curator's point of view.

In closing, Linda Boutilier and Bonnie La France sang *The Island Hymn*, accompanied by Sandy Wagner. This was followed by the cutting of the anniversary cake by Board Members, Father Frances Bolger, Roma



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Campbell, and Eliza MacEwen. The cake was a replica of the L.M. Montgomery Birthplace, which was artistically designed and made by Terry Kamikawa, using the recipe from *Aunt Maud's Recipe Book*. Adding to the delight of the cake was homemade ice cream, made by Mark & Terry Kamikawa, owners of "[The Blue Winds Tearoom](#)" who served it along with the cake to the guests. It was a lovely day representing Lucy Maud Montgomery and the celebrations of the Birthplace.

To end with Lucy Maud Montgomery's words, " Few things am I more thankful than for the fact that I was born and bred beside that blue St Lawrence Gulf."

THE SIGNIFICANCE OF "INGLESIDE" IN PARK CORNER, PEI

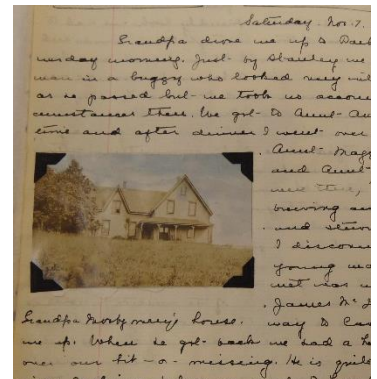
Carolyn Collins © 2016

The Park Corner home known as "Ingleside" was the home of Senator Donald Montgomery, one of the four senators first appointed by Sir John A. Macdonald when Prince Edward Island joined the Confederation in 1873; he continued in the Senate until his death in 1893. Senator Montgomery had been well-known in Prince Edward Island political circles long before his appointment – he had served in the Island Legislature for thirty-four years, being Speaker for a number of those years. In total, Senator Montgomery served for fifty-four consecutive years in both Island and Canadian government.

Before Senator Montgomery's ownership, the Park Corner property had belonged to the Townsend family who received 400 acres in the Great Lottery. Captain James Townsend, his wife and children arrived in 1775 to begin developing their property which included land on both sides of "Campbell's Pond," now known as "The Lake of Shining Waters." Captain Townsend named Lot 21 "Park Corner" for his home in Berkshire, England. His son James inherited the property and left it to his wife, Jane Penman Townsend. When Jane needed help to manage the farm after James died, she called on her nephew, Donald Montgomery, then about twenty-three years old.

Donald Montgomery was born in Princetown (Malpeque) in 1808, one of seventeen children of Donald Montgomery and Nancy Penman both of whom were among the first settlers of the Island after the English claimed it. (The Montgomerys arrived in 1771 from Scotland, the Penmans in the 1760s from New England.) When his "Aunt Jane" asked him to help with the Park Corner farm, Donald moved to Park Corner and lived there the rest of his life, buying the farm over a number of years from "Aunt Jane." In addition to the farm, Donald owned a small store on the property. He later constructed a sailing vessel that was launched on the Gulf of St. Lawrence, the northern boundary of his property.

Donald Montgomery was the father of nine children, one of whom (Hugh John) was the father of Lucy Maud Montgomery (1874-1942), the world-famous author of *Anne of Green Gables* and many other books, as well as over 500 stories and 500 poems. Her work is still in print today and has been translated into over 30



U of Guelph Archives/Special Collections,
via Bernadeta Milewski

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languages; several films and television series based on her books have been produced. Prince Edward Island's thriving tourism industry is due in large part to her setting her popular novels on the Island.

Maud, as she was known to friends and family, loved her grandfather dearly and spent much of her time in her younger years visiting him and her aunts, uncles, and cousins in Park Corner. One of her great-grandmothers, Eliza Townsend, was the daughter of Capt. James Townsend. Eliza married "Old Speaker" Macneill of Cavendish, so Maud was connected to Park Corner through both her paternal and maternal ancestors. It is said that her bedroom in the "Ingleside" house was the smaller one on the front; she could see part of Campbell's Pond from her window and this view no doubt inspired her to include it as a recurring site in the early "Anne" books, renaming it "The Lake of Shining Waters." It is a Montgomery family tradition that Maud wrote several of her early stories and poems here.

Beginning with Maud's 1917 "Anne" book, *Anne's House of Dreams*, the Montgomery family home became the model for Anne and Gilbert's family home, "Ingleside," and it continued to be the centerpiece of all of the subsequent "Anne" books – *Anne of Ingleside*, *Rainbow Valley*, *Rilla of Ingleside*, and *The Blythes are Quoted*. Described as a large home with seven bedrooms, about a mile from the lighthouse on "Cape Tryon" (which could be seen from the upstairs windows), and many other corresponding features, "Ingleside" was a happy home for Anne and Gilbert's six children and their colourful and adventurous friends and neighbors.



Since the 1970s, the Montgomery family has welcomed visitors from all over the world, first as bed-and-breakfast guests, and, since 1992, as visitors to "Ingleside" -- L. M. Montgomery Heritage Museum, all of whom came to Park Corner to experience one of the "Anne" sites they had come to know through Montgomery's books.

Situated in the heart of Queens County farmland overlooking the Gulf of St. Lawrence to the north and "The Lake of Shining Waters" to the west, "Ingleside" is still part of the peaceful and tranquil setting described in L. M. Montgomery's novels and, as such, is a gift to Montgomery's millions of admirers.



Photos: house by Carolyn Collins, landscape by MB Cavert

Read more about LMM's places on our [L.M. Montgomery Literary Tourism](#) Page

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LEASKDALE L.M. MONTGOMERY DAYS

Mary Beth Cavert and Carolyn Collins © 2015

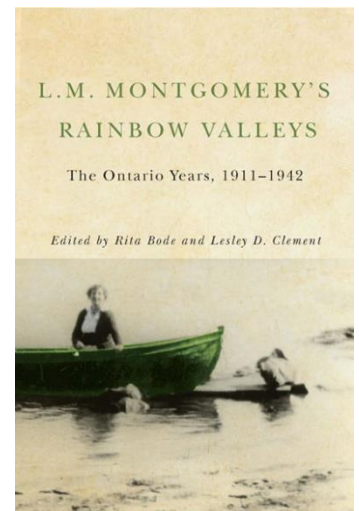
The L. M. Montgomery Society of Ontario celebrated its 50th anniversary on 24 October 2015 with a day-long program at the Historic Leaskdale Church. The morning session, “Maud’s Landscapes: The Effect of Nature on Her Writing,” was introduced by President Melanie Whitfield with a keynote by Gwen Layton, and presentations by Melanie Fishbane (“Fairy Slopes and Phantom Shadows: L.M. Montgomery as Teen Poet”); Vanessa Brown (“Hester Grey’s Garden”); and Dr. Benjamin Lefebvre (“In Lands Afar: L.M. Montgomery and the Recreation of P.E.I. in Ontario”). After the presentations, attendees moved to the new garden beside the church installed this summer. The highlight of the garden is a bronze sculpture of LMM seated on a garden bench; the sculpture is placed on a circular flagstone patio surrounded by beds of evergreens and perennials with a backdrop of natural woodland. A gazebo has also been added and pathways through the woods and fields in the planning stages. The Society has succeeded in making the church and the nearby Manse, once the home of LMM, her husband Ewan Macdonald and their young sons, the centerpiece of the Leaskdale community and a destination for many tour groups; it is also available for community programs and other events.



Photo: Shirley Lum

Members of the Society served a bountiful lunch buffet of lasagna and salads to attendees in the downstairs hall. The walls were covered with twenty-nine photos from the LMM archives at the University of Guelph which were enlarged and enhanced by the photographers of the [Spark](#) Photo Festival in Peterborough Ontario in 2015. A large cake decorated especially for the 50th anniversary was brought out for dessert.

The afternoon session was devoted to the launch of *L. M. Montgomery’s Rainbow Valleys: The Ontario Years 1911-1942*. The editors Rita Bode and Lesley D. Clement introduced the volume and most of the contributors were on hand to give brief summaries of their chapters: Dr. Elizabeth Waterston, who wrote the Prologue (“L. M. Montgomery’s Rainbow Valley”); Mary Beth Cavert (“To the Memory Of: Leaskdale and Loss in the Great War”); Margaret Steffler (“‘Being a Christian’ and a Presbyterian in Leaskdale”); Laura M. Robinson (“‘A Gift for Friendship:’ Revolutionary Friendship in *Anne of the Island* and *The Blue Castle*”); Melanie Fishbane (“‘My Pen Shall Heal, Not Hurt:’ Writing as Therapy in *Rilla of Ingleside* and *The Blythes Are Quoted*”); Natalie Forest (“(Re)Locating Montgomery : Prince Edward Island Romance to Southern Ontario Gothic”); Kate Sutherland (“Advocating for Authors and Battling Critics in Toronto: Montgomery and the Canadian Authors Association”); Lesley D. Clement (“Toronto’s Cultural Scene: Tonic or Toxin for a Sagged Soul”) and Kate Macdonald Butler (“Dear Grandmother Maud on the Road to Heaven”). Other contributors include Caroline E. Jones, William V. Thompson, Emily Woster, Katherine Cameron, E. Holly Pike, and Linda Rodenburg.



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After a break to enjoy coffee and specially-made cupcakes each of which was decorated with sugared rainbows, Kate Macdonald Butler gave a preview of the upcoming *Anne of Green Gables* movie to be shown this holiday season in Canada. The over-arching theme is “a sense of home and belonging.” Kate is executive producer of the film which stars Martin Sheen as “Matthew,” Sara Botsford as “Marilla,” and 13 year-old Ella Ballentine as “Anne.”

Jennie Rubio announced a new edition of *Rilla of Ingleside* being published by Rock’s Mills Press of Ontario. It includes a photograph in the book of Kenneth Cruit, a young British soldier who corresponded with LMM, who may have served as a ‘model’ for Kenneth Ford in the book. [see related article, READYING RILLA, p.26]

Tours of the restored and beautifully refurbished Manse were available following the program, hosted by members of the Society, with special attention being given to two new additions: a cedar chest that belonged to LMM, donated by Kate Macdonald Butler, and restored by the Society; and a dainty organdy blouse once owned by LMM [For those who can’t believe how small LMM was, see this blouse!].



Self-guided tours to nearby “Rainbow Valley” were taken and rain could not dampen the beauty of the autumn landscape!

We enthusiastically recommend that readers join the [L.M. Montgomery Society of Ontario](#) to receive their excellent publication, [Cordially Yours](#).



Excerpts from MAUD IN THE GARDEN

Gwen Layton © 2015

It is a combination of characteristics that makes a place special and unique. Sense of place involves the human experience in a landscape, the local knowledge and folklore. Sense of place also grows from identifying oneself in relation to a particular piece of land on the surface of the planet - in Maud's case, the community of Leaskdale.

"I am beginning to have a very nice ‘home,’ she penned in her journal, "feeling in connection with the Leaskdale Manse. I like to get into it and shut the door behind me in the world's face."

In 2011, 100 years after Montgomery's arrival in Leaskdale, a monumental sense of place in the Historic Leaskdale Church Garden was conceived by then LMMSO president, Kathy Wasylenky. In her *Ponderings about the Importance of Maud in the Garden*, Kathy touched on the essence of public art in sustaining the economy and social development of a town by developing pride in its residents and increasing the knowledge of that particular place. In other words, Maud in the Garden would become an integral part of the cultural landscape in the community of Leaskdale - a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein) associated with an historic event, activity or person. Artistic and cultural

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inventories such as Maud in the Garden would allow the residents of Leaskdale to begin to understand their historic, cultural, economic, and social context — an essential foundation for developing and building sense of place.

Montgomery's descriptions of nature, so vivid and idyllic, demonstrated not only her love and understanding of the natural world around her, but conveyed her deep emotional need to envelop herself in her surroundings in order to survive the demands of family and public life. Her creativity, aroused by her inherent appreciation of nature, led to the creation of such pastoral escapes as Rainbow Valley and other locations central to L.M. Montgomery's writings and her sense of place in Leaskdale.

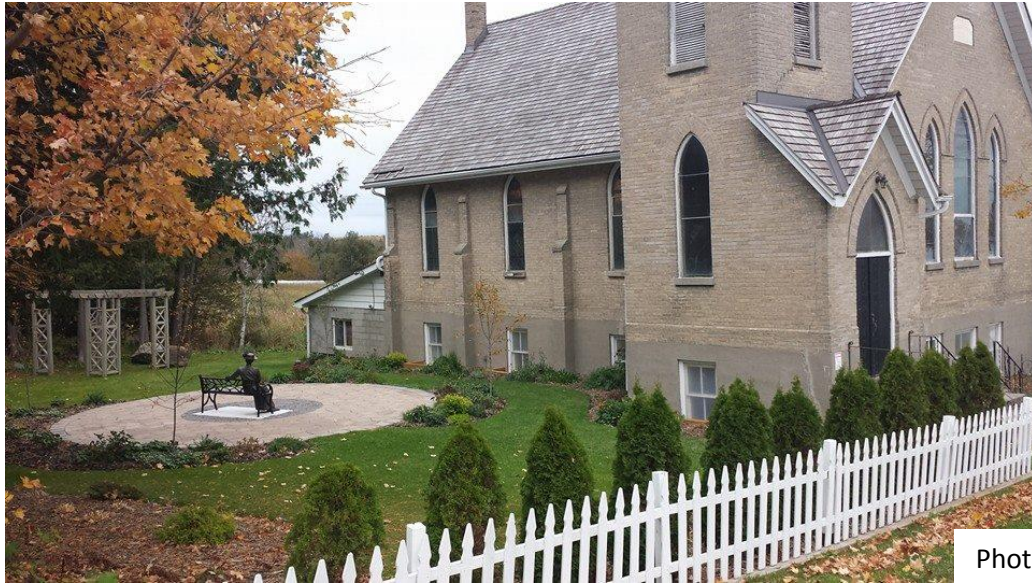


Photo: Deborah Quaille

The statue of Maud in the Garden was anchored facing northwesterly, after three attempts, one rainy day in May [2015]. As she liked to shut the door behind her in the world's face, so she sits, with her back to the passing vehicles and noisy gravel trucks. It is in this chosen place that Maud can rest her gaze on the Wood Pool, "where the untroubled, glimmering waters are, and sunlight seldom shines." A soft wall of slender cedars (Maud despised stubby cedars) and a maple, one of her favourites, cushion her view to the south and "shining west", inviting a glimpse of an evening sunset or the familiar Leask homestead. From here her eyes can follow the allure of the Leaskdale Sideroad, a road virtually unchanged in the last century. Once viewed from the second floor landing of the Manse, daily, awaiting the boys return home from school, now it will serve as her connection to the Mill Race path, a favourite picnic destination with the children and a special place often used to refuel her creativity. And on that rare occasion when the westerly ripple through the fully-grown wheat fields to the west, Maud may succumb to that Flash - just for a moment, and catch a glimpse of the enchanting realm beyond-- only a glimpse- ...And yes, Rainbow Valley beckons, with the Hill Maples, "comrades shoulder to shoulder" and the spruce grove with a tiny grassy glade in its heart opening on the bank of the brook.

The church will serve as sanctuary and she as its matriarch. She will share its strength and celebrate her permanence in a sacred garden nearby the burial place of her stillborn son, Hugh. She will welcome Ontario's

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early springs, whose "blossoms must be the souls of beautiful things," and delight in friendships with all things natural.

Here she will sit, hands outstretched and bronzed, no longer having to worry about them "being crushed by handshaking," all the while dressed appropriately to receive those coming to call. As she stimulated the Leaskdale Young People's Guild and the entire Church congregation with "splendid meetings, full of interest and fun to which teenagers, as well as adults gave good attendance," Maud in the Garden will serve as a beacon, attracting those culturally destined to visit and inspiring others whose curiosity has simply guided them to search her out.

And in the evenings, she may silently rejoice in the moon's grandeur, a sentinel watching over her natural community - assuming and graciously accepting her sense of place in the Leaskdale Literary Landscape.



[For more LMM Garden news scroll down to p.29]

READYING RILLA

Mary Beth Cavert

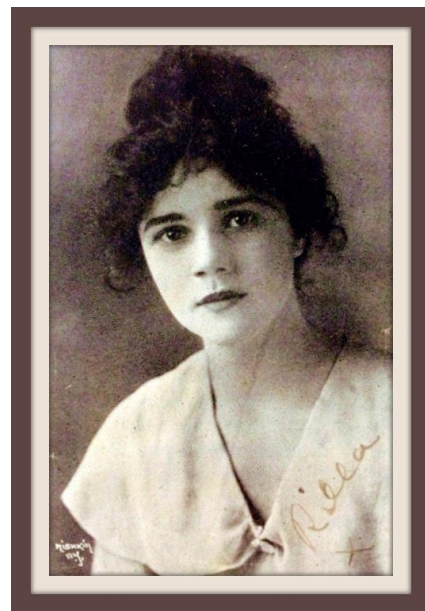
On our way home from the Leaskdale L.M. Montgomery Day, Carolyn Collins and I stopped to have lunch with LMM scholar, Dr. Elizabeth Waterston. We always enjoy her excellent company and were especially excited when she volunteered to send us a *Rilla of Ingleside* article for the *Scroll* -- this was to be the presentation she gave in 2008 at the University of Guelph conference, [From Canada to the World](#), celebrating the centennial of *Anne of Green Gables*. Her granddaughter, Kate Waterston (a copyright lawyer), worked with her then, creating an electronic transcription to show Montgomery's editing process from which Elizabeth developed her paper. However, shortly after our day with Elizabeth we were saddened to



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hear of Kate's untimely passing and Elizabeth wanted to do something else with all the work that Kate had done. She (and other family members) collaborated with Jennie Rubio to put Kate's transcript into book form, a project called *Readying Rilla*. They chose a photograph for the cover that Jennie found tucked in Montgomery's own copy of *Rilla of Ingleside*. It was a portrait she had saved of an unknown young woman, probably from a magazine, and LMM wrote the name "Rilla" in the corner. We are very happy to introduce you to this new Montgomery treasure:

As she wrote the novel over a period of two years, Montgomery accumulated 518 handwritten pages. Alongside this stack was another 71 pages, titled "Notes." These notes— literary second thoughts, as it were—added textual flavour, improving the novel's realism, emotional depth, and humour. Montgomery's handwritten manuscript of *Rilla* was acquired by the University of Guelph Archival & Special Collections in 1999. This manuscript has been painstakingly rendered in a readable format by Kate Waterston and is soon to be available as *Readying Rilla: L.M. Montgomery Reworks Her Manuscript*, with an introduction by Montgomery expert Elizabeth Waterston.



This edition is a surprisingly engrossing read, but offers a different experience than the finished novel provides. Here we sense Montgomery's own thought processes, and witness the way she carefully refined her novel. The world has changed much since 1921: now books are mostly composed on computer, leaving behind little record of the writer's creative journey to a final published work. But editing is a key process in creating any great work of fiction, and here is one of the most detailed records of creativity available.

~~ Jennie Rubio

[order from <http://www.rocksmills.com/readying-rilla.html>]

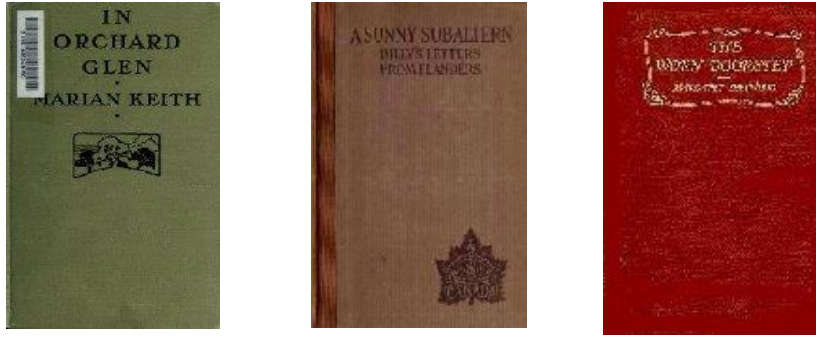
[Read more about From Canada to the World in [The Shining Scroll](#): December 2008]

RECOMMENDED COMPANION READING FOR *RILLA OF INGLESIDE*

Mary Beth Cavert

Before the 2014 L.M. Montgomery and War conference on Prince Edward Island, I met with Donna Campbell [[The Rylie-Campbell Collection](#)] and we discussed some of the lesser known Canadian World War I literature. Donna passed on a short list of books published before *Rilla of Ingleside* which will enhance understanding of the time period.

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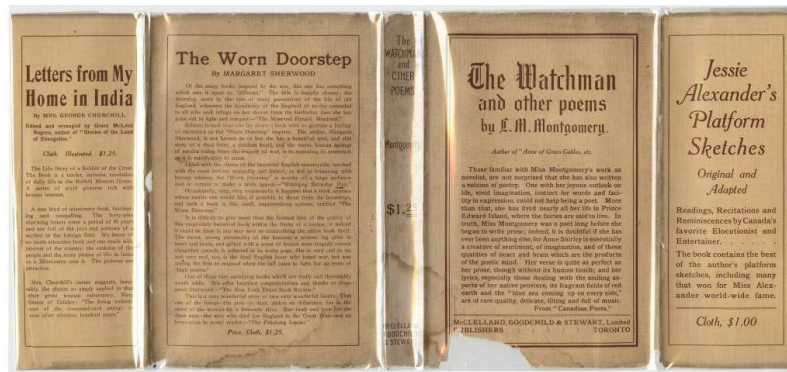


In Orchard Glen was written by Marian Keith (Mary Esther Miller MacGregor), published by McClelland & Stewart in 1918. Keith and Montgomery were acquaintances and both were contributors to *Courageous Women* (1934) with Mabel Burns McKinley. Joanne Lebold is to be credited for reminding us of this Canadian novel about the home front in WWI which predated *Rilla*. Donna notes that it is certainly not as "good" a novel as *Rilla* but Marian Keith deserves recognition for her work which was published before the war ended and the final victory was known. <http://www.gutenberg.org/files/28235/28235-h/28235-h.htm>

A Sunny Subaltern: Billy's Letters from Flanders is by William Gray, as well as *More Letters from Flanders*. It was published in 1917 by McClelland, Goodchild and Stewart. It is described as "A bright, humorous, human war book by a young Toronto officer who enlisted at Port Arthur. Letters are breezy epistles to his mother: natural utterances of a frank, stout-hearted and yet imaginative Canadian" [Ontario Library Review]. Donna: "The two Letters from the Flanders books seem to me like Jem's letters written home to his mother, Anne. The dustjacket on *Sunny Subaltern* promotes Montgomery's *The Watchman and Other Poems*, also published by McClelland."

The Worn Doorstep was written by Margaret Sherwood and published by Little, Brown, and Company in 1916. "American widow of an English soldier befriends Belgian refugees" [WorldCat summary]. Donna: "*The Worn Doorstep* has a distinctive British flavour, but there are interesting tidbits comparing British and American thinking about war." <http://www.gutenberg.org/files/42797/42797-h/42797-h.htm>

This title is promoted on the dustjacket of *The Watchman and Other Poems* (1916).



The watchman, and other poems / by L.M. Montgomery

[<http://hpcanpub.mcmaster.ca/media/watchman-and-other-poems-lm-montgomery/>]

A recent review of *The Worn Doorstep*: <https://mshh47.wordpress.com/2015/09/09/the-worn-doorstep/>

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THE LUCY MAUD MONTGOMERY GARDEN OF THE SENSES

Mary Beth Cavert

Our great friend, Kathy Gastle, has been working for years (decades now) to acquire, maintain, sustain, and retain connections to L.M. Montgomery in her hometown of Norval, Ontario. She has initiated and chaired many complex projects during her career and you will see one of them come to fruition in 2016. If any of our readers live in the Halton Hills area of Ontario and love L.M. Montgomery, please consider volunteering to help Kathy and friends with their work by the beautiful Credit River. "I wish for kindred spirits to somehow appear on my doorstep."

I was just thinking the other day we humans really don't have a long time on this earth, so we must work hard to ensure some things are not left undone. Maud and Ewan left Norval in 1935, 80 years ago, or 17 years before I was born. I was fortunate enough to know most of the folks Maud wrote about in the Norval journals, and know all the places she wrote about Norval. One could imagine you were far removed from Montgomery but really we were born not long after her death. ...

Kathy Gastle, 2015

Children's Garden of the Senses uses plants and other elements with distinct sensory qualities to stimulate children's senses of smell, sight, hearing, taste and touch.

A Sensory Experience

- Scent**
- Sight**
- Sound**
- Taste**
- Touch**

Planned New Garden Features

- Sensory garden, including woodland trail, log bridge and waterfall
- Dedicated children's activity area
- Horseshoe reading rocks
- Checkerboard log table
- Palisade log wall for art
- Totem poles for painting
- Hopscotch stepping stones
- Log bench
- Sand play
- Play equipment for children with visual or hearing limitations
- Children's planter boxes for gardening programs
- Children's gardening tools
- Accessible picnic tables
- Children's cottage garden shed
- Braille signage
- Decorative metal benches
- Bronze statues of children and animals

LOCATION MAP
Lucy Maud Montgomery Children's Garden of the Senses
NORVAL, Halton Hills
Guelph Street
Credit River
Woodville
Churchill Road

We can achieve this dream through your generous Corporate Sponsorships and Community Donations. Please support this Children's Garden initiative, which fosters inclusiveness and allows individuals of all ages and abilities to enjoy its treasures.

Contributions to the Norval Community Association for this Garden initiative can be made by:

- Completing the Lucy Maud Montgomery Children's Garden of the Senses Community Donation Form available at the Town of Halton Hills Recreation and Parks website www.haltonhills.ca/parks/DonationFormParks.php and
- Submitting payment and the Form to the Town office. Cheques should be made payable to the "Town of Halton Hills". Tax-deductible donation receipts will be provided by the Town.

CONTACTS:
Norval Community Association
Kathy Gastle, President 905 877-7959
Town of Halton Hills
Mark Taylor, Recreation and Parks 905 873-2601

The Norval Community Association thanks the Ontario Trillium Foundation for their assistance in helping lead this Children's Garden initiative and the Town of Halton Hills for its support.

Ontario Trillium Foundation
Halton Hills
A Special Garden for Children
Inspired by Montgomery's Children's Storybooks

"Lucy Maud Montgomery, Canadian author of the worldwide classic novel, *Anne of Green Gables*, lived at the Presbyterian Manse in Norval, Ontario from 1926 to 1935. The Lucy Maud Montgomery garden had its beginnings as a "municipal park" in 1992 with traditional municipal plantings and a memorial plaque dedicated to Lucy Maud Montgomery. The garden was developed by the Norval Community Association with assistance from a Canada 125 Grant. The park was renamed the "Lucy Maud Montgomery Garden" in 1994. The heritage aspect of the garden entailed the preservation and display of plants gathered from the village that had been planted in the local gardens during the time Lucy Maud Montgomery lived in the village. The garden is considered to be a plant conservatory. The garden blooms with colour from spring to fall. Lucy Maud Montgomery noted many of her favourite plants in her fictional novels and here in the gardens you can see them growing in her honour. Enjoy quotes from the author in the Gazebo, *The Story Girl* bronze statue, analemmatic sundial (interactive sundial) all in the heart of Norval Park."

Norval is also located near the University of Guelph, home of the L.M. Montgomery Special Archival Collections and near some of the location sites in the new telefilm, *L.M. Montgomery's Anne of Green Gables*. Here is information about the new garden development.

<http://www.gardenofthesenses.com/>

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CONTACT Kathy Gastle, President, Norval Community Association
 Telephone: 905-877-7059
 E-mail: kgastle@norvalontario.com

And Deb Quaile | <https://www.facebook.com/LMMontgomeryHeritageSociety>

April 2015 Dr. Emily Woster of the L.M. Montgomery Literary Society gave a presentation to a large and receptive audience in Edina, Minnesota, called "Beyond *Anne of Green Gables: L.M. Montgomery's Literary Legacy*."

L.M. Montgomery, best known for the classic *Anne of Green Gables* (1908), published 19 novels, hundreds of short stories and poems, and a formal autobiography. Her work, particularly the red-headed Anne, is popular the world over and has been translated into over 30 languages. This presentation will explore what makes her legacy unique and introduce audiences to lesser-known genres of Montgomery's canon, including her journals, scrapbooks, letters, and photographs. Beyond *Green Gables*, the world of L.M. Montgomery is rich in texts that illuminate her place in literary history.



The Looking Glass: New Perspectives on Children's Books is an electronic journal about children's literature. Vol 18, No 2 (2015) is a special issue about L.M. Montgomery.



An invitation from editor, Caroline Jones:

... So, whether you know Montgomery intimately, or are just discovering the depth and breadth of her work, please dive into this issue, and use it as a launching pad for your own journey with L.M. Montgomery and her myriad characters.

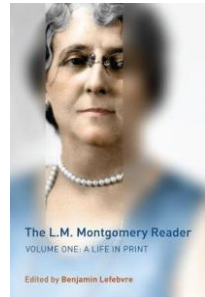
<http://www.the-looking-glass.net/index.php/tlg/issue/view/50/showToc>

I really enjoyed these articles, click on "HTML" to read online. – MBC

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We did not want to wait until next year's issue to announce this:

Congratulations to Benjamin Lefebvre, editor of the three-volume critical anthology [The L.M. Montgomery Reader](#) (University of Toronto Press) for earning the 2016 PROSE Award for Literature!



**UPCOMING CONFERENCE AT THE UNIVERSITY OF PRINCE EDWARD ISLAND
L.M. MONTGOMERY AND GENDER
JUNE 23-26, 2016**

This conference is our LMM family reunion. I haven't missed one yet and hope to see you there! -- MBC

From Anne's initial iconic and heartrending cry in *Anne of Green Gables*—"You don't want me because I'm not a boy"—to the pressure on young men to join the war effort in *Rilla of Ingleside*, and from the houseful of supportive co-eds in *Anne of the Island* to the tyrannical grandmother in *Jane of Lantern Hill*, Lucy Maud Montgomery's work highlights gender roles: how formative and deterministic they seem, and yet mutable they may be. Much Montgomery criticism of the past several decades has regarded her work from a feminist and gender studies perspective.

Given that Canada is fast approaching the centenary of women's suffrage in the province of Manitoba (1916) and nationally (1918), the twelfth biennial conference hosted by the L.M. Montgomery Institute (LMMI) at the University of Prince Edward Island, which will take place 23-26 June 2016, will reconsider the role of gender in L.M. Montgomery's work, broadly defined: her fiction, poetry, life writing, letters, photographs, and scrapbooks, as well as the myriad adaptations and spinoffs in film, television, theatre, tourism, and social media.

<http://www.lmmontgomery.ca/conferences/2016-conference-lm-montgomery-and-gender>

Editor's Note: My remarks to the LMM Conference of 2014 (*The Shining Scroll*: 2014. Part 1, p. 28) Andrew Silber's donation of Rea Wilmschurst's files should have included a mention of Joanne [Wood] Lebold's contribution of additional files that Andy had lent her for research purposes.

– CSC

Find many beautiful L.M. Montgomery quotes and images
(and announcements) on our public Facebook Page and Twitter sites:

<https://www.facebook.com/LMMontgomeryLS>

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