

---

## *The Shining Scroll*

© December 2009

*Newsletter for*

*the L.M. Montgomery Literary Society*

founded by Carolyn Collins and Christina Eriksson 1991

---



Welcome to the second edition of *The Shining Scroll* for 2009. In this issue we complete a series of four articles on World War I Canadian soldiers who were connected to L.M. Montgomery. We also celebrate the international interest in Montgomery with updates from around the world and with a special article on her Japanese kimono, by Yuka Kajihara. Pamela Hancock shares her expertise on needlework in the *Anne* series, a perfect read during these cold winter days. This year, our L.M. Montgomery Literary Society hosted Simon Lloyd from the University of Prince Edward Island -- his presentation on "Collecting Montgomery" has appeal for all Montgomery fans. We hope you enjoy learning more about L.M. Montgomery and share it with others.

---

### **The Dedication in L.M. Montgomery's *Rainbow Valley* 1919**

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



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

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

## **L.M. Montgomery and World War I in Leaskdale, Ontario: A Book Dedication to Goldwin D. Lapp**

© Mary Beth Cavert 2010

When Lucy Maud Montgomery and her new husband, the Reverend Ewan Macdonald, returned to Canada from their honeymoon in Scotland in late September 1911, they settled in the rural community of Leaskdale, Ontario where Ewan was the minister of St. Paul's Presbyterian Church. Ewan had lived in Leaskdale for a year and half while Maud cared for her grandmother Macneill in Prince Edward Island.

On a very wet October 3, 1911, the congregation held a reception dinner for the newlyweds at the church. After a short program and welcoming address by Hugh Mustard, a member of the congregation, Maud stood at the front of the sanctuary dressed in her white satin wedding gown; Ewan introduced her to the people in the receiving line until late evening.

With Ewan, the Presbyterians gained two good things -- a mature minister who would stay for several years and, as an added and significant bonus, the minister's wife, whose energy and talents touched every aspect of the community life, including the church's new Young People's Guild.

Two of the neighbors that Maud would likely have met that night were George and Effie Lapp. Their 100-acre farm was just south and west of the church. George was a past president of the Scott Agricultural Society and a leader in the community – he also served on the local council for three years and was the Reeve [mayor] of Scott Township in 1909. He sang in the church choir and donated a portable communion set that the church minister could use on home visits.

Effie Loretta Wright was from the nearby town of Uxbridge, the daughter of Allen Wright and Polly Plank (whose families originated from England and the Netherlands). Effie was a dressmaker and, when she met Maud at the church, most of her children were nearly grown up. Her oldest, Ford, was nineteen; her second son, Goldie, was in his last year of school in Uxbridge; Dorothy was thirteen, and little Harvey was three. Effie had help around the home from Mary (Mamie) Sollitt who married Ford a few months after the Macdonalds moved into the Manse.

The Lapp's younger daughter, Dorothy, was in the Guild and grew up hearing L.M. Montgomery's recitations and enjoying her hospitality and guidance. George and Effie would have been one of the couples that helped Ewan and Maud ease their way into the life of the community. George would have been a good resource for Ewan in becoming acquainted with his congregation and Effie and Maud found common ground in the trauma of war.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>



Hugh Mustard was the first person Maud met in Leaskdale. He welcomed the Macdonalds at the Uxbridge station and brought them to Leaskdale after their honeymoon.

"He was not only our right hand man in the church but our warm personal friend."

*Selected Journals [SJ]  
of L.M. Montgomery,  
vol. 2:221.*



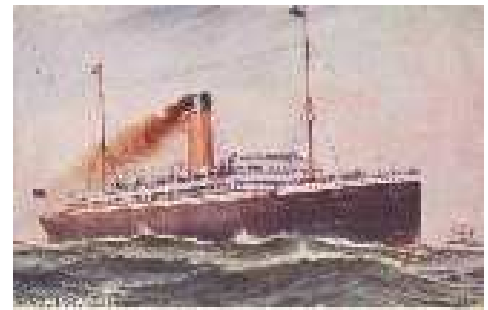
Leaskdale Church in Hodgkins  
painting of LMM

## Civilization stands aghast at the horror that is coming upon it [SJ 2:150]

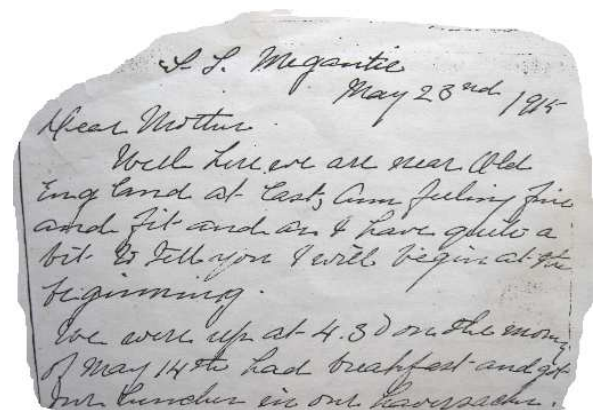
A year before Maud Montgomery arrived in Leaskdale, she had had a conversation with Lord Earl Grey, the Governor General (1904 -1911) of Canada who was visiting Prince Edward Island. He predicted that war between England and Germany would come within a few years. She did not think it would happen but he was emphatic, "No. This is coming" [SJ 2:150]. When it did, in August 1914, Canadians began immediate preparations to join British soldiers in the trenches in France.

One of the first Scott County boys to sign up was Goldwin Dimma Lapp, although he no longer lived in the Uxbridge and Leaskdale area. When Goldie was born on March 28, 1894, George and Effie gave him the Scottish surname of Dimma from his grandmother who had died when George was very young. By 1914, Goldie was in Toronto working and studying to become a pharmacist. He signed his attestation papers on January 4, 1915, and joined one of the first authorized fighting units, the 20th (Central Ontario) Canadian Battalion Canadian Expeditionary Force, which had been mobilized in Toronto. He added a year to his age on his enlistment papers since he was not yet 21.

After months of training, Goldwin left for England on the S.S. *Megantic* (coincidentally, Maud and Ewan had sailed on the *Megantic* on their honeymoon trip). The troops took a direct line-train from Toronto to Montreal on May 14. People waved at the train --decorated with red, white, and blue bunting -- as it passed and the troops boarded the ship as soon as they arrived. They sailed to Quebec City where they saw the forts and guns trained on the river. A small boat took their mail at Pointe-au-Pere (Father Point) on the St. Lawrence River, before they entered the open waters of the Gulf of St. Lawrence -- that was their last sight of Canada. They traveled in complete darkness at night to avoid submarines and during the day had drills with lifeboats. Goldwin's first letter home, on May 23, 1915, has been preserved and recorded the journey overseas.



Well Mother I must give you an idea of how we spend the time on board and then I will have to quit. Reveille at six in the morning, ... After breakfast consisting of porridge, bacon, eggs, B & B, tea and fish and marmelade we lay around till about ten or anytime they take the notion to sound the alarm then we all go out with our life belts and go to our respective boats. Then we are dismissed for the morning. Dinner consists of soup, meat, potatoes, tea sea biscuits, fish, peas or beans and rice pudding, an apple and an orange. This sounds pretty good but you ought to see the waiters (or I should say the stewards) they are positively filthy, as one Irishman we have says "they are dirty when they're washed." After dinner we sit around the deck until three then we have an hour physical drill and then we are off until the next day. Supper consists of B & B, pickles, cheese, preserves and sausage or pressed meat. At night we sit around on deck and smoke and talk or go down in the dining room for music and games. There are six nice



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

boys (at least I should say five nice boys and myself) in our berth and when we all go in there, there isn't much room left. The sergeants travel 2<sup>nd</sup> the officers 1<sup>st</sup> class.

Now Mother don't worry too much about me for I guess I will be alright for a long while yet. Be sure to tell anyone from whom you think I should like to hear to write. Be sure and make Dorothy write for I would like to hear from her and when you write be sure to write lots. Make Dad write too because I sure will get lonesome so far from home. I can hardly realize it yet. Well Mother Dear I must close now but will write as soon as we get settled in England.

Give my love to Mamie and Ford and the kids. Tell Harvey [age 7] I wish he was here to keep me company. When you write to Auntie give her my love as I may not write for awhile. And much love as you want for Dorothy, Dad and just as much for your own self.

Love to all      Your son      Goldwin



In July 1915, the 20<sup>th</sup> Battalion was stationed in Sandling, England and being trained in: "physical drills, bayonet fighting, fire discipline and control, musketry, attack & defence, map reading, march discipline, trench warfare, outposts, patrolling woods, village fighting, picquets [picket: watch], entrenching, advance and rear guard" [June 1, 1915. *War Diaries of the First World War*, Library and Archives of Canada].

## 1915

Since August 1914, Montgomery had deeply absorbed the emotions of shock, grief, and anguish. She gave birth to a stillborn son within weeks of the beginning of the war and the intense agony of that loss was overlaid with the grim war news each day. She finished writing *Anne of the Island* that autumn and on her fortieth birthday in November, she visited the tiny grave of her "Little Hugh." The companionship of her dearest friend, Frede Campbell, over the holidays gave Montgomery new life -- "I have emptied and rinsed my soul and taken fresh courage." Montgomery was pregnant again by the time Goldwin Lapp was boarding the *Megantic* in May 1915.

Throughout this period, Montgomery was consumed with the sacrifice and suffering of mothers and children: she cried herself to sleep over stories of crimes against children in Belgium, she "shrank in shame" at the relief that her own little boy was too young to be "sacrificed," she was nauseated by the fatalities of babies on the *Lusitania*. Her third son was born in October 1915. She was deeply connected to the war news as a mother and she could empathize completely with women like Effie Lapp whose son was already on the battlefield. By November of 1915, the women of the community had organized their own Red Cross Society; Montgomery was its president and Effie was the treasurer.

## In France

The 20<sup>th</sup> Battalion was assigned to the 4th Brigade, 2nd Division, Canadian Corps and sent to the front at Ypres, France. They marched for several days to St. Quentin Cabaret, Belgium, on September 28, 1915, where they had their first casualties from sniper fire and took their places in badly constructed trenches filled with mud and water. Conditions were so terrible that a German soldier yelled, "We will give you the whole bloody trench for some Bully Beef" [tinned corned beef]. On October 2, they returned to the rear for their turn in the "Divisional Baths." On October 13, they were positioned in Dickebusch: "The enemy used incendiary shells and some of our men were badly burned. Our men maintained a very effective rapid fire, taking careful aim over the parapet. The jamming of rifles was frequent. Our men behaved very well under the enemy's bombardment with shells and grenades" [September 29 and October 13, 1915. *War Diaries of the First World War*, Library and Archives of Canada].

The Battalion War Diaries record that the winter of 1915-16 had a routine of "18 days on the front and 6 days in the rear, all the while battling lice, trench foot, and disease." Their assignment was to patrol "No Man's Land" every night and to repair wire and trenches every day during continuous shelling.

In these days of heavy mud and heavier express one would do well to reflect upon the stupendous task of Pte. Woodcock, the Battalion Postmaster-General. The fact that we received our letters and parcels right into the front line, when the trenches were full of water and mud, was due entirely to conscientious and untiring devotion to duty of our Regimental Postman. [*The Twentieth Gazette: A Journal Devoted To The Interests Of The 20th Battalion C.E.F.* (Northern And Central Ontario Regt.), Christmas Number, Dec. 1, 1915.]

## 1916

By January 1916 Maud and the Red Cross Society were knitting, sewing, and packing as many supplies as they could for the soldiers. The Society met at the Macdonalds' home and she wrote to Ephraim Weber: "We packed a huge bale of supplies. It is all part of our regular life now – of the strange, strained painful life Canada is living under the shadow of war." She suffered from the position she held in the community as the minister's wife that constrained her from sharing the intensity of her feelings about the war. Likewise, the other members of the congregation probably suppressed their own thoughts in her presence. As a result, she felt that many of her neighbors were not as affected by the war as she was. The only safe outlet she had was infrequent conversations with Frede, because Ewan would not talk about the war. In June 1916 she wrote in her journal, "This war is slowly killing me."



Red Cross Society – Montgomery on left and Effie Lapp on the right end.

On March 9, 1916, the Battalion diarist noted, "... have been killing rats in lieu of Germans. The former frequently annoy us more than the latter."

In the spring of 1916, the Commander of the British Second Army decided that it was essential for an enemy salient near the village of St. Eloi to be eliminated. Following attacks and counter-attacks, the 4th Brigade tried to retake the craters that the 6th Brigade was forced to fall back from. The 20th Battalion managed to retake one crater and held it



through a month of concentrated shelling. In one month, the 4th Brigade suffered 1373 casualties. On 15 September 1916 the Second Division joined the attack at the Somme, supported by tanks for the first time. The infantry captured three lines of trenches and reached their final objectives in just 40 minutes. The tanks, however, had broken down. Meanwhile, the 20th was trying to consolidate its position despite taking machine gun fire from both flanks. Early October brought heavy rain and a second attack at the Somme. Under heavy shelling, the 20th captured two lines of trenches in close combat, mainly with grenades and bayonets. In both these actions, the 20th captured all of their objectives and held them until relieved, but at a cost of 111 killed and 319 wounded in only three weeks. [http://www.firstworldwar.com/features/cef.htm, The Regimental Council of The Queen's York Rangers (1st American Regiment)]

In October 1916, Effie Lapp spent the afternoon with Maud making boxes for Tag Day. They must have discussed the war and the letters that Goldwin would have written. It would be quite unusual if his mother shared nothing about his service with a sympathetic friend like Mrs. Macdonald. Linda Hutton explains in more detail what Maud and Effie were doing:

If Maud is making boxes for a Red Cross Tag Day, she may be attaching twill tape to either cardboard or wood boxes or perhaps she is gluing together cardboard boxes. She may have been stenciling "Red Cross" across the front of the box. There may have been a tin for the coins, but the tin had to fit inside the box, beside the tags. Presumably, the tags had a red cross on them and were paper. This activity would fund war work, such as the buying of wool for knitters or cotton for the sewing of shirts for soldiers, or cotton to be cut in strips and sewn together to make bandage rolls.



Linda Hutton with a bandage roller.

Montgomery also gave lectures at Red Cross events, recitations (*In Flanders Fields*) at recruitment meetings, and continued to host the Scott Township Red Cross Society. In November and December 1916 she seemed to be working to the point of exhaustion and only Frede's Christmas visit buoyed her spirits: "I went to the Red Cross and sewed and planned and talked like an automaton ... after I read the papers I drove over to the Sixth to a meeting for the Red Cross, sewed all the afternoon, and have come home tired and blue ... drove to Zephyr because I had to recite at a Red Cross concert there ... in the evening went to a Red Cross lecture in the church – an

illustrated lantern affair. Soldiers made recruiting speeches. Capt Cockburn made speech of gloomy war picture.”

Meanwhile, Goldwin was getting special training for operations in the area of Lens, France where the Battalion was holding lines, patrolling and raiding. He was a Lance-Corporal, second in command in a platoon, in charge of a section of about 15 men. His nieces remembered, “He could have been used as a spy as he looked like a German and spoke some German!” Because of his training as a druggist, he may have had duties as a medic.

Starting on January 5, 1917, the soldiers began constructing “dummy” German trenches in Bully Grenay, France, to practice for a large attack. The drills continued for eleven days in cold, wet, gray weather. On the morning of January 17, the weather turned windy and snowy as the troops moved into Calonne, France at 4:30 am, waiting for the code word, “Lloyd George,” to start the attack at 7:45 am.

The largest of a number of raids mounted in January 1917 was one by the 20th and 21st Battalions (4th Brigade) on the 17th. These units were represented by some 860 specially trained all ranks, assisted by sappers [combat engineers] of the 4th Field Company. The object was to inflict casualties, take prisoners and booty, and destroy enemy dug-outs three miles east of Lens in the area of the Lens-Béthune railway. ... Corps and divisional artillery provided adequate fire support in which Canadian machine-gun units joined, while special Royal Engineer units laid down smoke. In one hour the attacking force, operating on an 850-yard front, blew up more than 40 dug-outs, exploded three ammunition dumps, captured two machine-guns and two trench mortars and destroyed several others, taking 100 prisoners of the 11th Reserve Division. Canadian casualties numbered about 40 killed and 135 wounded. [*Official History of the Canadian Army in the First World War: Canadian Expeditionary Force 1914-1919*. G. W. L. Nicholson, p.233.]

Goldwin was one of the wounded. It was snowing throughout the next day as the Battalion moved to Bruay. Goldwin was probably taken to the 6<sup>th</sup> Casualty Clearing Station; he died of his wounds on January 18, 1917, two months before his 23<sup>rd</sup> birthday, and was buried nearby at the Barlin Communal Cemetery, France (after the war it was designed by Sir Edwin Lutyens). News traveled quickly during the war years as technologies like the telegraph and telephone outraced letters and dispatches. George’s father received a cable about his son’s death on January 22<sup>nd</sup>. Goldwin was the third boy in the township to be killed. Maud and Ewan went to see the family that day:

This morning word was ‘phoned over that Goldwin Lapp had been killed at the front. The news upset me for the day. I could not help crying all the time. The Lapps are especial friends of ours and Goldwin was the first Scott boy to go to the front. He has been in the trenches for a year and four months and went through the Somme offensive without a scratch. Poor boy! We drove over to Lapps’ this afternoon. It was bitterly cold and the



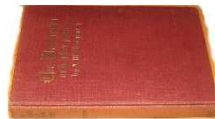
roads were dreadful. And it was a heart-breaking errand. But is not life a heart-break these days? It seems to me that the very soul of the universe must ache with anguish.

Montgomery did not write in her journal during the next week. On Sunday evening, February 18, a service was held at the church for Goldwin.



A hard, hard week. ... I felt very draggy and listless the whole day but went to the church in the afternoon and superintended the decorations for the memorial service for Goldwin Lapp at night. In spite of the fearsome cold [-20F] the church was crowded. The service was sad and impressive. Oh, God grant that we do not have to have another.

In total, there were sixteen soldiers from the county who died in the First World War. When a family in Ewan's congregation lost a son, "... the Macdonalds proved their friendship by claiming each sorrow as their own" (Margaret Leask Mustard).



Montgomery's book of poetry, called *The Watchman and Other Poems*, was published at the end of 1916. She wrote the dedication: "To the Memory of the Gallant Canadian Soldiers Who Have Laid Down Their Lives for Their Country and Their Empire." During late 1917 and 1918, when Montgomery was writing *Rainbow Valley*, she chose a personal dedication to three young soldiers -- Goldwin Lapp, Robert Brooks, and Morley Shier -- whose families were her friends.

Maud and Effie continued with the Red Cross work. In 1918, the Society made an "autograph" quilt to raise funds -- local people paid to have their signatures sewn onto a panel of the quilt. In the summer, they set up their quilting frames under George Leask's apple tree in the dappled light. Afterwards, they would have a tea of salads, sandwiches, and cake.



Eventually, however, the group fell victim to a round of "personal spite" directed toward the treasurer, Effie Lapp. Montgomery, as president and a savvy financial accountant, would surely have helped oversee and approve the use of the precious funds of the Red Cross group. She threatened the "unjust" accusers with her own resignation, which silenced them for a while. "It is disgusting to think that while our boys are fighting and dying at the front our women cannot work for them at home without quarrelling." Montgomery was assertive in her support of Effie when the Society finally disbanded (January 1919): "... without her I know not what we could have done. She is the only woman in the place with any executive ability and she has worked like a slave cutting and planning. Not one of the women who have criticized and slandered her could, or would try to, take her place ... and those very women who have gossiped about Mrs. Lapp ... voted her the thanks of the society for the good work she had done! For the love of Allah, what is human nature made of? Is there any sincerity anywhere?"

Example of an autograph quilt

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

Effie died within two years of the end of the war, on August 4, 1920. Montgomery did not mention it in her journals -- her cousin, Laura Aylsworth, was visiting at the time and Ewan was unwell. She did write two weeks later, "I have had an exceedingly strenuous fortnight of visiting and being visited, picnics, barn-raising, funerals, missionary meetings and guilds. Now I hope to settle down to quietness and peace and get in some good work on my book [*Rilla of Ingleside*]. I am at the twenty eighth chapter now and ten more will finish it." However, there was a reminder of Effie that she may have inserted in her text. One of the most poignant scenes in any of Montgomery's books told of the Blythe's Dog Monday foretelling Walter's death in France:



Rilla shivered; the sound had something boding and grievous in it. She remembered that Miss Oliver said once, when they were coming home in the darkness and heard a dog howl, "When a dog cries like that the Angel of Death is passing." Rilla listened with a curdling fear at her heart. It was Dog Monday -- she felt sure of it. Whose dirge was he howling -- to whose spirit was he sending that anguished greeting and farewell? [Chapter XXII "Little Dog Monday Knows", *Rilla of Ingleside*, 1920.]

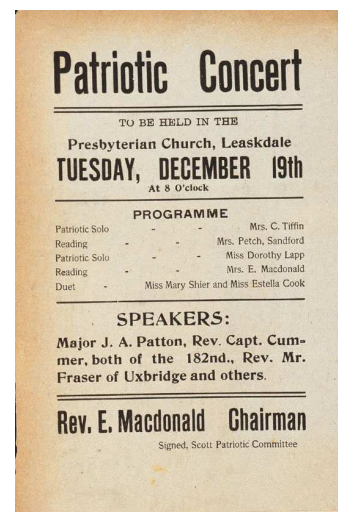
At Effie's funeral, it was very likely that a three-year old family story was re-told among the Leaskdale neighbors: how one morning the Lapps' dog kept howling and howling and that Effie told her granddaughters that the howling dog was a bad omen. Of course, that was the day they received the cable about Goldwin's death. Animal premonition and loyalty stories were not unusual (e.g. Lord Carnarvon and Greyfriar's Bobby) so it is not a surprise to find Walter Blythe's dog mourning his death in Montgomery's story, but it may have been the Lapp family's experience that prompted her to include it.



From *Anne of Ingleside* dustjacket, Harraap 1939

One of Montgomery's other connections with the Lapps was the participation of Goldie's little sister, Dorothy, in the Young People's Guild. During the time that Montgomery was in charge of the group, Dorothy grew up from age thirteen to twenty-seven. In 1922, Dorothy presented Montgomery with a bouquet of Killarney (pink) roses when the Youth Guild paid tribute to "Canadian Authors" at their meeting. Margaret Leask Mustard summarized Montgomery's dedicated involvement with the young people of the community:

There were splendid meetings, full of interest and fun to which teenagers, as well as adults, gave good attendance ... we were taught to keep proper records of each meeting ... Socials were really fun, and besides encouraging latent talent, Mrs. Macdonald herself rarely missed reciting or reading. This is one of our fondest memories of her ... it was from a reading by Mrs. Macdonald that many of us first heard of the 'atom' ... It seemed she never ceased learning herself and delighted in sharing it with us ... There were also debates and ... 'plays' ... She delighted in the 'make-believe' and found an outlet for her own talent in grooming us. I remember wearing her wedding gown in the final scene of one play. It was interesting, at dusk, to walk down the lane and hill to a meeting and see coming from the Manse, a bobbing light. Eventually Mrs. Macdonald would materialize from the darkness with her



faithful flashlight. She could not have delighted always in these duties but one could never know.

Montgomery's years in Leaskdale were rich in joy and sorrow for her. It was here that she lived some of her happiest times as a wife and mother, even during the war. She had a healthy husband and an intact young, loving family, the support of her beloved companion Frede, and a community that appreciated and admired her. She would never forget her friends' sorrows at the loss of their grown children in the Great War or the wooded haunts that might have inspired the environs of *Rainbow Valley*. When the time came for her to leave Leaskdale, she wrote: "The beautiful woods behind Mr. Leask's, the leaf-hung corner of the side-road, the lovely hill field beyond with the elms on its crest. I love these things and grieve to leave them" [SJ 3:265]. But more than that, it was the home that held her memories she grieved the most:

I could hardly keep the tears back. That dark silent home seemed to be entreating me, "Oh, come to me. I am lonely. Though you have stripped and forsaken me I am still your home. I have things of yours here you can never find elsewhere – your children's baby days, the ghosts of two little toddling lads – of Frede – come back – come back." And it was anguish to turn my back on it and go.  
May 11, 1926, *Unpublished Journals*



### More About the Lapps

The Lapp family had been part of the Leaskdale community since well before the first wooden church was built in 1862. However, most of the Lapps of the earlier generations were affiliated with the Wesleyan Methodist church. George's grandparents, Henry and Elizabeth Lapp (originally from Germany), came to Ontario and Scott Township from Pennsylvania around 1800. Their son, Philip, farmed their 100 acres (on the patchwork square of the county labeled Lot 12 in Concession 5) and married Agnes Dimma who emigrated from Scotland in 1843.

In 1864, Philip and Agnes named their eighth child, George Washington Lapp. Agnes died from "falling sickness" when George was only six years old. However, Philip had eight other children and three daughters between the ages of 17 and 23 to care for the younger ones and two sons who were 14 and 19 to help with the farm work. Phillip was also Captain of the County Volunteer Militia in 1873 for which he could earn extra pay.

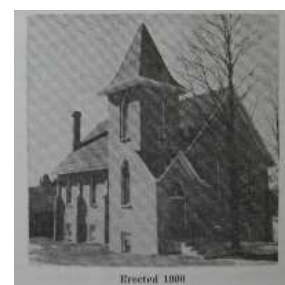
After George grew up and married Effie Wright in 1889, Phillip lived with them on the Lapp farm – soon all three joined the Presbyterians. In 1882, Leaskdale Presbyterians enjoyed the services of a



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

successful pastor and started to acquire members from a branch of the Methodist Church, resulting from a union of the "Bible Christians and the Wesleyans." According to the 1962 history of St. Paul's Presbyterian Church, "Many of the farmers declined to enter the union and became members of the Presbyterian Church of Leaskdale. They proved to be loyal and faithful workers." By 1905, plans were made to construct a new brick church for the growing congregation. It was finished in 1906 and the last payments for it were made in 1908.



Goldwin's brother, Ford Orley Lapp, was a farmer and he and Mamie had six children: Lloyd Allen, Harris Clayton, Eileen, Lillian, Ruby, and Lyla Maxine. Dorothy Jean Lapp worked as a stenographer and married farmer William Hillary Kennedy in October 1922. Goldie's little brother, Harvey Grant Lapp, married Pearl Hollinger. Some of the Lapp descendents still live in Scott and Markham Townships.



24	P. Montgomery	J. Stevenson	J. Stevenson	E. Oldham	J. Tiffin	M. Quigley	
23	R.H. Graham	F. Law	J. Gray	F. Thomason	J. Quigley	L. Collins	
22	Mrs. Maoney	J. Cook	G. Leask + sons	J. Jones	Jas. Shier	John Shier	
21	Non- resident	J. Kennedy	Mrs. Leask	G. Leask + sons	J. Colwell		
20	G. Blanchard	Mrs. Leask	Mrs. Leask	G. Leask + sons	Wm. Oxtoby	J. Barry	
19	John Thompson	Thomas Thompson	F. J. Shier	G. Leask + sons	J. Blanchard		
18	Vanderburgh J. Vanderburgh	D. Walker	J. M. Shier	J. Blanchard	W. Hossack		
17	J. Acton, trustee		J. Vanderburgh		A. Hossack		
16	W. Blanchard	F. Murphy	P. Murphy	Wm. Kennedy	W. T. Lyons		
15	Walter Barton		G. Blanchard		E. Shier		
14	John Card	John Barton	John Madill		D. Kennedy	A. Mustard	
13	Geo. Vernon		J. Sinclair	Wm. Kennedy	Glebe of Presbyterian Church		
12	I. Blanchard	Phillip Lapp	D. Ross	C. Ross	John Madill		
11	J. Hackner	Mrs. Galloway	A. Mustard	J. Gibson	Robt. Kennedy		
10	H. Mustard	T. Gibson	D. Lapp	W. Ferguson	C. Whitney		
9	W. Usher	A. Mustard	P. Lapp	Hy. Madill	Mrs. Bond		
			Wm. Ferguson		John Weldon		
					H. Madill	Geo. Abrahams	

## Leaskdale 1895

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

## Montgomery's Other Soldiers

Mary Beth Cavert © 2010

L.M. Montgomery kept photographs of soldiers on the wall of the Manse called "khaki row," perhaps of the young men in her congregation like Will and Allen Mustard. We don't know whose photos she displayed, but here is a list of some of the soldiers with whom she corresponded or knew through their families or fame:



**Lieutenant Milton MacLaren Gordon** was the brother of Montgomery's teacher and friend, Hattie Gordon Smith. MacLaren was a descendant of the Prince Edward Island "Brudenell River pioneers." He joined May 1, 1916, (age 35, 11 months) and was assigned to the Northern British Columbia Engineer Corps designated as the 102nd Battalion, 11th Brigade, 4th Canadian Division. He was killed October 21, 1916, at the Regina Trench in the Battle of the Ancre Heights. He is buried at Adanac Military Cemetery, Somme, France. [see *The Shining Scroll*, September 2009]

**Second Lieutenant Kenneth Cruik** was a young fan from Lancaster, England, who corresponded with Montgomery starting in 1913. He sent her a photo of himself in uniform, which she received about ten days after hearing about Goldwin Lapp's death in January 1917, and added it to khaki row. He enlisted in July 1916 (age 18), and served as a Second Lieutenant with the 8<sup>th</sup> Yorkshire Regiment and then as a First Lieutenant with the Kings African Rifles.



**Sergeant Hugh Carlyle Montgomery** was her half-brother, who enlisted in October 1914 (age 21, 8 months). He joined the new 27<sup>th</sup> (Winnipeg) Battalion of the CEF, which became part of the 6th Infantry Canadian Brigade, 2nd Canadian Division. He was at the St. Eloi Craters and in Flers-Courcelette during the Battles of the Somme 1916. Maud wrote that Carl "lay in the snow 18 hours before he was found" at the Battle of Vimy Ridge in April 1917 where he lost a leg. He was treated at the 16th Canadian General Hospital in Orpington near London and then sent to Toronto for rehabilitation where Montgomery met him for the first time in November 1917 -- he told her stories of what trench life was like.



**Lance Corporal Archibald McMurdo Lefurgey** was the brother of Montgomery's long-time friend, Nora (Campbell). Archie was a farmer in St. Eleanor's, Prince Edward Island and joined the Royal Canadian Dragoons, which performed as infantry and cavalry. He enlisted in September 1914 (age 21, 9 months), and was killed on March 23, 1918, during the 1918 Battle of the Somme in The Battle of St. Quentin. He is buried "near this spot" at Chauny Communal Cemetery British Extension, Aisne, France.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>



**Sergeant Robert Brooks** of Zephyr, Ontario, was a member of Ewan's congregation. His sister, Janet Meyers, was Montgomery's friend. He signed his attestation papers on January 12, 1916 (age 29, 4 months). He served with the 116<sup>th</sup> Battalion and was killed August 8, 1918, in the Battle of Amiens at the start of the Hundred Days Offensive. He is buried at Hourges Orchard Cemetery, Sommes France. Montgomery dedicated *Rainbow Valley* to him (as "Brookes"). [see *The Shining Scroll*, December 2008]



**Sergeant Willard Victor Agnew** was the son of Montgomery's dear friend, Laura Pritchard, and named after Laura's brother, Willy. He enlisted in February 1916 (age 18, 9 months), serving with the 44<sup>th</sup> Battery, 9<sup>th</sup> Brigade, Canadian Field Artillery, 3<sup>rd</sup> Canadian Division. He was awarded the Distinguished Conduct Medal for action near Arras, France, on August 27, 1918 during the Hundred Days Offensive. Willard ran essential communications lines 1500 yards to an observation post while in full view and fire of enemy machine gunners – he was also felled two times by the concussion of exploding shells. He served for five years in World War II.



**Second Lieutenant Morley Shier** was the nephew of the Maud's good friends, Rob Shier and his wife, Lily (Lillis) Harrison Reid and the family physician, Dr. Walter Shier. His younger brother, Harvey Shier, was a member of Montgomery's Young People's Guild. Morley was a Toronto teacher and joined the Royal Air Force (Canada) in November 1917 (age 22, 11 months). He may have trained at Camp Borden before additional training in England and assignment with the 256<sup>th</sup> Royal Air Force Squadron. He flew out of Seahouses, Northumberland, over the North Sea to find German submarines. He died at sea on September 6, 1918. Morley is commemorated on the Hollybrook Memorial, within Hollybrook Cemetery, Southampton, Hampshire, United Kingdom. Montgomery dedicated *Rainbow Valley* to him. [*The Shining Scroll*, 2007]



**Private Donald Heath Montgomery** was Maud's first cousin who lived on the Montgomery family farm in Park Corner on Prince Edward Island. Heath enlisted on November 1915 (age 23), in the 105<sup>th</sup> P.E.I. Highlanders Battalion after training with the 82nd Regiment (Abegweit Light Infantry). He arrived in England in the summer of 1916, but by December, the Battalion was broken up and some soldiers distributed among the 13<sup>th</sup> and 14<sup>th</sup> Montreal Battalions. In January 1917, the rest were sent to the 104<sup>th</sup> (New Brunswick) Battalion, which in turn was absorbed into the 13th Canadian Reserve Battalion. Heath fought at the Battle of Vimy Ridge and served through the Armistice in 1918.

**Major (Sir) Andrew Macphail and Lieutenant Colonial John McCrae:** Montgomery met them both in 1910 at an event honoring Lord Earl Grey. Although she never remembered meeting McCrae, she recited his famous poem, *In Flanders Fields*, at several recruitment meetings before conscription was put in place in January 1918. [see *The Shining Scroll*, October 2008]



**Lieutenant Nathaniel Cameron McFarlane** (recorded as MacFarlane by Montgomery) was the husband of Montgomery's best friend, Frederica Campbell, a teacher at Macdonald College (part of McGill University but 35 miles away). He was an "analytical chemist" from Fredericton, New Brunswick. He earned a teacher's license in New Brunswick in 1913 and finished his undergraduate work at McGill University by 1915 followed by a teaching assignment at Macdonald. His previous service was as a Lance Corporal with the 28<sup>th</sup> New Brunswick Dragoons.



He enrolled in the Canadian Officers' Training Corps, which provided military training for McGill students and staff. When he enlisted on March 11, 1915 (age 23, 1 month), he signed up with the 38<sup>th</sup> Ottawa ("University") Battalion, in D Company, which was a unit of recruits from the Training Corps of McGill. The company was soon sent overseas and the 244 men and five officers from McGill joined the Princess Pats Light Infantry in the field on July 28, 1915. McFarlane was promoted to Sergeant sometime within the year, probably when the PPLI fought in the battles of the Somme in the summer of 1916. He was possibly wounded or was granted a furlough, because he was back in Canada by September 1916.

He signed on with a newly forming Scottish regiment, in his hometown of Fredericton, the 236<sup>th</sup> Overseas Battalion (The New Brunswick Kilties) on September 13, 1916. It was later named the 236<sup>th</sup> O.S. Battalion, C.E.F. MacLean Highlanders. The Battalion boasted that its officers were all overseas veterans.



McFarlane may have been assigned recruiting duties to bring the battalion up to strength, since his name is not included with other officer-instructors. On May 15, 1917, his battalion was given a six-day leave from training exercises and he married Frederica on May 16<sup>th</sup>. After the five-day honeymoon, Cam returned to Fredericton and Frede wrote to Maud to tell her the news. Frede took Cam to her home at Park Corner, Prince Edward Island, in summer 1917 to meet her family. The battalion went overseas in late October 1917 (Maud wrote on October 24 that she and Ewan met Cam for the first time) and arrived in Liverpool on November 19.

The 236<sup>th</sup> went to France in March 1918 but then the "Kilties" were dispersed, from the Canadian Corps Reinforcement Camps, among several battalions. McFarlane may not have been assigned to a unit until several months later. His record notes that he was promoted to Lieutenant on October 19, 1918 (although he listed his rank as Lieutenant in his Officers' Declaration Papers in October 1917) and returned to the Princess Pats on October 23, 1918 during the final phase of "Canada's Hundred Days."

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

By November 10, the PPLI had removed Germans from villages and arrived at Jemappes, Belgium, on the outskirts of Mons, as the Canadian Corps chased the retreating German army. They remained there until November 11, 1918, when they entered Mons after the Armistice was signed.

Frederica died of the influenza in January 1919 while Cam was overseas. He ended his military service on March 20, 1919. Afterwards, he spent five days in late April with the Macdonalds in Leaskdale. He finished his graduate work in chemistry at McGill University by 1921.

---

### Credits:

Images and sources for the Goldwin Lapp article: the L.M. Montgomery Collection, Archival and Special Collections, University of Guelph Library; the collection of Mary Beth Cavert; the family of Christine Agnew Hansen; the family of Ruby Lapp Donaghey; the family of Heath Montgomery; Thomas Skelding; Elisabeth Ball Collection, Archives and Special Collection, Ball State University Libraries; Library and Archives of Canada; Canadian Expeditionary Force Study Group: *"The Matrix Project"*; Uxbridge Historical Centre, Uxbridge Library.

Thank you to Linda Brault, Isabel Chriswell, Carol Dobson, Alexandra Hartmann, Linda and Jack Hutton, Allen McGillivray, Christine Petersen, Marilyn Rennie, Ruth Street, and Christy Woster. For more details, contact the author.

Macdonald College archives [http://cac.mcgill.ca/campus/buildings/Macdonald\\_Campus.html](http://cac.mcgill.ca/campus/buildings/Macdonald_Campus.html).

Eloi craters <http://www.warmuseum.ca/cwm/exhibitions/guerre/photo-e.aspx?Pageld=2.B.1.c&photo=3.E.6.c&f=%2fcwm%2fexhibitions%2fguerre%2fst-eloi-e.aspx>.

*Historical Sketch: 100<sup>th</sup> Anniversary St. Paul's Presbyterian Church Leaskdale 1862 – 1962.*

McGillivray, Allan. *Decades of Harvest: A History of Scott Township, 1807-1973*. Uxbridge: Scott History Committee, 1986.

Nicholson, G. W. L. 1962. *Official History of the Canadian Army in the First World War: Canadian Expeditionary Force 1914-1919*. Queens Printer and Controller of Stationary, Ottawa, Canada.

St. Paul's Presbyterian Women's Association, Leaskdale, Ont. *L.M. Montgomery As Mrs. Ewan Macdonald of the Leaskdale Manse, 1911-1926*. Leaskdale, Ont: St. Paul's Presbyterian Women's Association, 1965.

The Montgomery painting in Leaskdale is by artist Arnold Hodgkins, commissioned by the Uxbridge-Scott Historical Society and unveiled at the Uxbridge Music Hall by Montgomery's son Dr. Stuart Macdonald on her 100<sup>th</sup> birthday in 1974. Photograph provided by Jason Nolan.

---

**The Lucy Maud Montgomery Society of Ontario** is preparing for the centennial of Montgomery's arrival in Leaskdale in 1911. They are working hard on restorations of the Manse and Historic Leaskdale Church. Read more about it in their newsletter of 2009:

[http://www.lmmrc.ca/ontario/documents/leaskdale\\_cordially\\_yours\\_spring09.pdf](http://www.lmmrc.ca/ontario/documents/leaskdale_cordially_yours_spring09.pdf)

---



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at: <http://home.earthlink.net/~bcavert/>

## The Untold Story of L.M. Montgomery's Japanese Kimono

Yuka Kajihara © 2010

Research Associate, Modern Literature and Culture Centre, Ryerson University

*We do not know if Montgomery had a kimono,  
but we do know of her interest in Japan and things Japanese.<sup>i</sup>*

In 2008, six years after Elizabeth Epperly wrote this, the centenary exhibition of *Anne of Green Gables* was held at the Confederation Centre Art Gallery on Prince Edward Island and, as if Epperly had wished it into existence, one of the remarkable display items was a Japanese kimono, owned by Montgomery herself.

### L. M. Montgomery's kimono

[<http://ameblo.jp/greenskybluestars/image-10121960780-10080890472.html>]



The display note at the right side of the kimono reads:

*Silk kimono given to L.M. Montgomery by a Japanese fan. The obi was lost in the 1960s. The kimono was given to the L.M. Montgomery Institute by Ruth Macdonald in celebration of Her Imperial Highness Princess Takamado's receiving an honorary degree from the University of Prince Edward Island while also being installed as the International Patron of the L.M. Montgomery Institute (2004).*

Thank you to Professor Elizabeth Epperly, curator of the exhibition, for the transcription.

In the intervening years, Epperly had discovered that Montgomery's son Stuart Macdonald once told his wife Ruth that his mother loved this kimono given to her by a fan from Japan.<sup>ii</sup>

I wonder who gave it to Montgomery, when and how the event occurred? The whole story behind it is shrouded in mystery, since there is no mention of it in her published journals or correspondences. Notably, the only suggestion we presently have that the gift was from a fan is given in the display note in the Confederation Centre. Considering that Montgomery's first book *Anne of Green Gables* was published in Japanese in 1952, 10 years after her death, the original kimono owner must have read her work in English and become a fan of Montgomery's (if there is any concrete relationship between the kimono and Montgomery as the writer of *Anne*.) If the person was Japanese and living in Japan, it would be safe to assume that she or he was a quite well-educated and cultured person to be reading English fiction in pre-1940s Japan.

However, the person may not have been Japanese at all. The kimono may have been a souvenir brought back from Japan by a missionary, ambassador or simply a traveler who may have known Montgomery or her literary works. Epperly wonders if there is a slightest possibility that Canadian missionary Loretta L. Shaw (1872-1940) (who had left a copy of *Anne of Green Gables* with Japanese translator Hanako Muraoka when she was expelled from wartime Japan) had brought back a kimono to Canada as a gift for Montgomery? [A part of L.L Shaw's Japanese collection is viewable at <http://www.unbf.ca/womenandmuseum/bshaw.htm>] I wish we could find a clue. Unfortunately, unless we uncover further information and evidence, there is no way to know more about who gave the kimono to Montgomery.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

We are all well aware of the Japanese fascination with both Anne and her creator, but this love seems to have been mutual, in light of Epperly's discovery that Montgomery appreciated her kimono. For the Japanese people the kimono is an important symbol of both fashion and cultural identity. Japanese kimono, originally called *kosode*, was virtually an unknown object to North America until the middle of the 19<sup>th</sup> century. Due to the insistent persuasion from the US government, Japan ended her "self-isolation" policy and opened her borders to the US in 1854. After that, Japanese handmade objects and textiles, including kimono, started to be exported, and 'things Japanese' became a favorable and fashionable subject in North America. The 1876 Philadelphia Centennial Exhibition is said to have "launched a 'Japan Craze' in America, an obsession with things Japanese or things made in a Japanese style".<sup>iii</sup>

As an extension of this phenomenon, *St. Nicholas Magazine* (1873-1941), one of the most successful American children's periodicals, constantly carried pictorial articles, which introduced Japanese culture, customs, emperors, games and toys, geography, history, songs and more to American children. One article mentions that, "Japanese dolls, fans, screens, parasols, teacups, and tea-pots, and bric-à-brac of various kinds are familiar objects to our girls and boys."<sup>iv</sup> (Note: Maud was a typical North American girl growing up in the late 19<sup>th</sup> century, and she had a folding Japanese fan.<sup>v</sup> Montgomery was also a voracious reader and must have learned many things about Japan through magazines such as *St. Nicholas*. We know she was aware of *St. Nicholas* in particular because her short poem "Morning along Shore" was published in the August 1907 issue<sup>vi</sup>)

Folding Japanese fans such as Maud's were probably relatively cheap to produce and easy to transport, so it seems reasonable that they could end up in the hands of young girls in Canada. However, this would not be the same for a kimono, which is an expensive piece of clothing that would be rare in North America. However, the kimono did sometimes make a very visible appearance in the west. One example is the famous architect Stanford White's purchase of a kimono for the teen-age model and American beauty Evelyn Nesbit (1884-1967). He had spent "several thousand dollars" for a kimono for Evelyn in Hong Kong<sup>vii</sup> and commissioned Rudolf Eickemeyer Jr. to take a number of photographs of Evelyn in the beautiful kimono. (Note: An interesting coincidence is that Montgomery identified an earlier photograph of Evelyn Nesbit as her image of Anne Shirley.)

Evelyn Nesbit as "Little Butterfly"<sup>viii</sup>



Around the time of Evelyn's great popularity in the American media, Montgomery's short story "The Second-Hand Travel Club" was published in the April 1902 issue of *Forward and Wellspring*.<sup>ix</sup> In the story, a young protagonist Persis wears "cherry blossoms and little gold skewers in her fair hair" and dresses in a "Japanese costume" that was given by her friend Ume in Tokyo.<sup>x</sup> Persis invites her female co-workers to the "Japanese evening" party in order to cheer them up. In this story, Montgomery did not use the word kimono; but it is obvious that Maud was aware of the public's acceptance of the exotic country and knowledgeable enough to use it as a theme in her work. However, it is one thing for Maud to write about a kimono and exotic locations, and another to actually have such a rare item for herself.

Though Montgomery is silent on the topic of her kimono (as far as we know now), the kimono is able to tell us a lot about itself. And though its provenance is still a mystery, the kimono is by no means silent. There is "scope for the imagination" in what appears to be an authentic Japanese garment of considerable interest and value. Starting with the image of the kimono displayed in the Confederation Centre Art Gallery, I began to search out what clues and information I could find about it.

Looking at the picture of Montgomery's kimono above, one can see on the upper chest, on both sides, two roundish, probably embroidered, insignia. These are insignia of the original kimono owner's family crest. These crests are called *kamon* in Japanese.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

## Kamon: chuu-kage go-san kiri<sup>xi</sup>



The particular design of the kamon crest on Montgomery's kimono (shown above) is specifically a "chuu-kage go-san kiri" kamon. At the bottom there are three leaves simply outlined, containing no veins

inside the roundish leaves, and there is a sequence of 3-5-3 flower petals above the leaves. This design symbolizes the flowers and leaves of the kiri tree (The kiri tree is often used for high-quality furniture in Japan, and particularly "kiri-tansu" chests are used to preserve precious kimonos). It is said that there are more than 160 variations of the kiri tree crests, known collectively as "kiri-mon". "Kiri-mon" are considered one of the oldest, noblest and most popular crest designs. One variation of the "kiri-mon" design is used by the government of Japan, and is second only to the chrysanthemum illustrated crests (kiku-mon) used by the Emperor's household.

The kamon design on Montgomery's kimono, "*chuu-kage go-san kiri*" is quite a simplified one, which implies a later design among many kiri-mon designs. Although this crested kimono would normally indicate high social status, it could also represent a middle class family who is adopting an old aristocratic design.

In older times, the kamon on kimono was embroidered in a larger size:

Edo period (1603-1868)	4.3cm
Meiji period (1868-1912)	3.3cm
Present day	2 - 2.2cm <sup>xii</sup>

Kamon come in a variety of styles, and they can change over time. They can be used as indicators of not only the family or clan of the kimono owner, but also tell us when the garment may have been created or last modified, and indicate the social function of the garment. Use of kamon is said to have started among court nobility and the samurai warrior class and their families. Traditionally, the emperor or noble rewarded select retainers with kamon of their own as a sign of special status for them and their family. Over time, a family might obtain a number of crests, and crests themselves could change under certain circumstances. With few notable exceptions, such as the kamon of the Emperor of Japan's family, the design of any single kamon most often does not reveal a specific family name. Kamon give some information, but in our case not that precise information.

By the Edo era (1603-1868) the tradition of using kamon had spread beyond the upper classes, and the merchant classes were given their own kamon. And in the mid-Edo period (1688-1703), decoratively designed kamon for women's kimono become the height of fashion. Over time the strict rules and regulations regarding the use and design of kamon relaxed, and now anyone can choose a family crest from the thousands of designs available. You can even design your own.

If we can measure the kamon on Montgomery's kimono exactly, it could be a key point to help us figure out the approximate age of the kimono. Also, some types of kimono have no kamon or has one, three or maximum five. If Montgomery's kimono has a total of five crests, two on chest, one on the back of neck and one of each on the backside of sleeve, it would mean that it is the highest form of formal dress.

A long-sleeved kimono, such as this, is generally classified as '*furisode*'. Furisode is formal wear worn by unmarried women. There are three types of furisode: *o-furisode* (long sleeve, over 40 inches in length), *chu-furisode* (middle length) and *ko-furisode* (the shortest among furisode). According to Simon Lloyd, of the University Archives & Special Collections, Robertson Library at UPEI, Montgomery's kimono has approximately 30-inch length sleeves. It is approximately '*ni-shaku*' in *kujira-jyaku*, in the old Japanese measurement system, which is considered a standard size of ko-furisode (short size) kimono. This could be important information, although the length of any single kimono could change over years and decades as it is put to different use.

After the owner of the kimono has married, the furisode sleeves can be shortened. Then this furisode would be renamed "*tomesode*" which is even shorter than ko-furisode. Tomesode is the formal kimono worn by married women: much shorter length of the sleeve than all other furisode, and usually has no pattern at all on it. However, the owner can choose to keep furisode uncut and pass it to her own daughter in case of her future bridal occasion or any other formal attire. Kimono, particularly a formal one such as this, is usually a long-time companion or a symbol of your family legacy, and passing it to the next generation is a standard practice. The fact that this kimono was not cut down to tomesode is very interesting.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

The original owner of Montgomery's kimono might have worn it at her wedding. Then, it might hold many happy memories of her youth, and would be an important family heirloom to her, not to be changed or repurposed for others to wear. The sleeves being this length suggests that the owner placed considerable value on the garment itself. Why it would then come to Montgomery is a mystery, as one wonders why it was not passed on within a family, seeing that it is such an important object.

My colleagues and I are all puzzled by the fact someone gave away a 'crested' furisode to a foreigner, instead of a casual common type of kimono such as *yukata*, which is light summer dress, or *haori*, the silk jacket worn over kimono. These would be reasonable gifts. Giving something as important and as personal as this kimono clearly is a real mystery.

According to Ms. Kimiko Nagatoshi, a master of *kimono-kitsuke* (the art of dressing kimono), Montgomery's silk kimono was made using the "*yuzen*" technique invented in the middle of Edo era. Because of the color and the natural flower motif, on the bottom portion of the kimono, it is more likely to be described as *Kaga-yuzen*, the alternative being described as *Kyoto-yuzen*. This refers to the Kaga and Kyoto areas of Japan. This Kaga-yuzen's characteristic point is using five distinctive colours called *Kaga-gosai*: dark red, yellow, indigo and antique purple, while the Kyoto-yuzen style tends to have many different milder colors. Also, from the image, the yuzen technique of *bokashi* shading is visibly noticeable. However, since this is a vintage kimono, it might have been partially or entirely discolored, and only close up analysis would be able to discern the difference.

Ms. Nagatoshi is quite interested in seeing the actual kimono itself to study its details. She guesses that it may be from the Edo period and was owned by a wealthy person, and she hopes to confirm her suspicions at some point. That would be even more mysterious, and we are again left wondering how Montgomery came to possess it. If there is no pattern at all on the back of the kimono, a fashion much affected by sumptuary bans since later Edo period, the kimono is more likely from Meiji period than Edo, aside from Ms. Nagatoshi's assumptions. The variations are all well-documented in the research literature, but only an expert can unravel all the variables.

The photograph below is an example of a bride in her kimono taken sometime in the mid-nineteenth century, between the end of Edo and beginning of the Meiji eras.

**"A Bride"<sup>xiii</sup>**



The design is described as a crested black furisode (long sleeves) was said to be popular as a wedding gown, especially among daughters from Bushi clans, and the popularity continued until the mid-1960s. This design was worn in 1909 by well-known Japanese author Takeo Arishima's bride Yasuko (1888-1916), at her wedding. She was from a wealthy Bushi family. Although my mother was not from a Bushi family nor inherited a black furisode, she borrowed one for her wedding in the 1950s, indicating that average people could wear this style by then. My sister was not able to obtain such a kimono for her wedding because it fell out of fashion in the 1980s. However, after many years, the black furisode has regained some popularity. Wearing it with a western hairstyle is a current fad. Unlike Montgomery's kimono, modern black furisode tend to have no kamon (crest) and are embellished with a variety of colorful patterns, which are likely to cover the entire kimono including chest, shoulder and back. They appear much more elaborate than Montgomery's subtle and dignified kimono.

The pattern of Montgomery's kimono is quite unusual. The bouquet of flowers is designed with bilateral symmetry on each front sleeve. The colorful eastern flowers, which appear to be peonies and chrysanthemums, are larger and showier on the left side (looking at the kimono), and look quite different from the right. Ms. Nagatoshi suggests that this kimono would be suitable for wearing in *hikizur* (trailing hem) style, which was intended to show off both the front and part of the lighter inner cloth. The outer patterns would be reflected on the inner patterns, echoing their harmony and balance.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

The crested black kimono, which has many variations, is also a formal form of dress for geisha (traditional professional female entertainers). The following photo shows a geisha wearing her kimono in hikizuri style. Unlike Montgomery's, this kimono has a wadded hem padded with cotton, which is proper kimono for hikizuri wearing. This kind of kimono, with no pattern above the knee, requires a wide-width Obi sash, which tends to be bright and gorgeous, revealing the contrast against the dark kimono. (One would guess that Montgomery's kimono came with a wide Obi, perhaps similar to this one, but as it has been lost, we will probably never know.)



#### **“Woman with gold obi”<sup>xiv</sup>**

Depending on the size and designs of obi, and also the style of wearing it, even the same kimono drastically changes the how the wearer looks.

One wonders if Montgomery ever wore her beautiful kimono, even though she probably would not have known how to wear it in the proper Japanese style. However, I can imagine that she secretly enjoyed wearing it in a way such as the model in William Merritt Chase's (1849-1916) famous painting "The Blue Kimono" does, casually worn over a dress. [<http://www.philbrook.org/exhibitions/galleries/page.cfm?page=14>]

Even more interesting to imagine is the question as to whether the kimono might have inspired Montgomery when she wrote about Anne wearing her "old rose kimono" in *Rilla of Ingleside* (1920, chapter 32). Montgomery might have been thinking of her own kimono and her thoughts might have flown to that mysterious Eastern country. Or perhaps Montgomery may have had in mind a Japanese prince, just as Emily has in *Emily's Quest* (1927, chapter 27, III).

With the information we presently have available to us, Montgomery's kimono is probably about the same age as Montgomery herself, created in the late Victorian period. If so, it is very much a symbol of her period, and if it passes from generation to generation, and is properly stored and cared for, it will be appreciated for many more generations. This kimono is and will certainly be a visible symbol of the long friendship between Montgomery and her fans, and also an enduring connection between Anne and Japan.



Many thanks to Teruyo Kitahara, Yoko Uchida, Yoshie Wachi and Dr. Jason Nolan for your support and contributions.

<sup>i</sup> Epperly, Elizabeth. "The Visual Imagination of L.M. Montgomery." In *Making Avonlea*, edited by Irene Gammel, 90. Toronto: University of Toronto Press, 2002.

<sup>ii</sup> Email Correspondence in July 29, 2009.

<sup>iii</sup> Rebecca A.T. Stevens and Yoshiko Iwamoto Wada. *The Kimono Inspiration: Art and Art-To-Wear in America*, 17. San Francisco: Pomegranate Artbooks, 1996.

<sup>iv</sup> Hodnett, Ida C. "Great Japan: The Sunrise Kingdom." *St. Nicholas*, 30. November 1888.

<sup>v</sup> There is a photo of Maud in front of the fan on bookcase in her Cavendish home. The photo was taken circa 1895. See: <http://images.ourontario.ca/uoguelph/details.asp?r=vs&ID=26074&number=1>

<sup>vi</sup> Russell, Ruth Weber, D.W. Russell, and Rea Wilmshurst. *Lucy Maud Montgomery: A Preliminary Bibliography*. Waterloo: University of Waterloo Library, 1986.

<sup>vii</sup> Uruburu, Paula. *American Eve*, 128. New York: Riverhead Books, 2009.

<sup>viii</sup> Eickermeyer Jr., Rudolf. *The Little Butterfly/In My Studio*. 1901. Library of Congress Prints and Photographs Division, Washington, D.C.

<sup>ix</sup> Russell, Ruth Weber, D.W. Russell, and Rea Wilmshurst. *Lucy Maud Montgomery: A Preliminary Bibliography*. Waterloo: University of Waterloo Library, 1986.

<sup>x</sup> Montgomery, L.M. "The Second-Hand Travel Club." *Kindred Spirits*, 6-7. December 2005.

<sup>xi</sup> Thanks to Simon Lloyd for the image of the crest of Montgomery's kimono and for measuring the length of the sleeve.

<sup>xii</sup> Yumioka, Katsumi. *Jidai kimono: Edo, Meiji, Taisho, Showa no susomoyo*, 25. Tokyo: Gurafikkusha, 2007.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

<sup>xiii</sup> Unknown. A bride. Metadata Database Of Japanese Old Photographs In Bakumatsu-Meiji Period. Nagasaki University Library Collection. <http://oldphoto.lib.nagasaki-u.ac.jp/en/target.php?id=3567>

<sup>xiv</sup> Kusakabe, Kimbei (1860 – ca. 1900). [Woman with gold obi]. Henry and Nancy Rosin Collection of Early Photography of Japan 1860 – ca. 1900 (R425 Rosin Number). Freer Gallery of Art and Arthur M. Sackler Gallery Archives. <http://photography.si.edu/SearchImage.aspx?t=3&q=kimonos&id=4080>

---

## International Anne

**New Film *Looking for Anne*** See the trailer at <http://home.earthlink.net/~bcavert/id18.html>

**Synopsis** "Looking for Anne" stars Kazuko Yoshiyuki as Anri, a shy young Japanese woman who has come to P.E.I. on a quest: to find an old soldier who lives at the foot of a lighthouse. Well, this isn't any old soldier. This man was the lover of her grandmother in the days following the end of WW2, and he was the one who first gave her a copy of "Anne of Green Gables". With the help of a middle-aged owner of a bed and breakfast, a pair of Japanese sisters at the B&B, and a retired philosophy professor Anri begins to uncover more about her grandmother's story, the identity of the old soldier and the true nature of love.

## Hiroshima Montgomery Exhibition

A beautiful exhibition called "Montgomery's Winter Tales: The Worlds of Anne and Emily" was put together by Professor Yoshiko Akamatsu for the Fukuyama Museum of Literature in Hiroshima, Japan, last winter. An extensive display of many editions of Anne and Emily books and related items were shown from mid-December 2008 through February 2009.

Photographs of the exhibition are available at [www.city.fukuyama.hiroshima.jp/bungakukan/newpage1.html](http://www.city.fukuyama.hiroshima.jp/bungakukan/newpage1.html)

## Sweden

*L.M. Montgomery Writer of the World* International Conference, Uppsala University, Sweden, August 20–23, 2009.

The first international Montgomery conference outside of North America was a huge success!

Dr. Elizabeth Epperly shares her informal impressions:



It was a wonderful conference -- just wonderful. Gabriella told the story of her research so movingly and interestingly. Elizabeth Waterston shared her amazing insights about facial expressions and the difference between those expressions for readers and listeners in response to stories, using *The Story Girl* and brain research -- always Elizabeth is onto something new and fascinating. Jean Mitchell and Doreley Coll opened up some lines of research that will keep us all interested for years (Getty and Vanuatu and LMM; Montevideo, Uruguay and LMM).

Mary Rubio's detailed story about the 1984 trip behind the Iron Curtain with Ruth Macdonald and Elizabeth Waterston to see Polish fans of LMM was riveting, and Mary responded graciously, if unpersuasively, to Betsy's direct question: Why do you keep characterizing Montgomery as "plain" when her photographs show her to be otherwise? Betsy had great fun being on the panel and talking about brain research and her suggestion that LMM may have been synesthetic (concerning colour) and sharing her countings of colour words for a number of LMM and other texts.

Asa and Gabriella were fabulous hosts, and Sweden was so much like Canada -- and not -- that many of us wanted to move over there. Ben spoke well and all the papers were informative and entertaining. We loved the chance to see such art, architecture, gardens, and books! It was a marvelous experience all the way around. I still smile every time I think about the conference.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

The program schedule is still available at <http://www.ahmansson.com/program.html>  
Read Jocelyn Lloyd's article for a Prince Edward Island paper on our Conference Page:  
<http://home.earthlink.net/~bcavert/id8.html>

## Bala, Ontario

from Jack Hutton

The former tourist home, which welcomed L.M. Montgomery and her family for meals in the summer of 1922, celebrated its 100th anniversary. It began as a settler's one-room home with a sleeping loft in 1909 and was expanded into today's building. While the building is 100 years old, **Bala's Museum with Memories of Lucy Maud Montgomery** <http://www.bala.net/museum/> goes back to 1992.

We are amazed that the world has been beating a path to our door. One day three groups from Korea descended upon us within five minutes, and none one of the three groups knew the others! Days earlier, a large family from China came in for two hours. They said they had heard all about us in China and just had to include us in their Canadian holiday. On another day, a huge family from India came through the door, wanting to tell us how they had all grown up with *Anne of Green Gables*. They also had been following us on the web. Have I mentioned Italy yet? The list of international visitors goes on and on.

Today I had just taken an LMM fan from Portugal upstairs (actually, the Azores Islands) when I heard Linda greeting people at the front door. She thought she saw six people getting out of a car, then realized another car was pulling up, then another -- and then another! We were receiving our first group of LMM fans from Sri Lanka -- 18 in all, including a 2-year-old. Excluding the 2-year-old, they had ALL read *Anne* in English. We cannot believe the onslaught of internationals, who all say they have been following us on our website for years. Most people in our small town have never set foot through our door and never will, but our total numbers over 16 or 17 years are now way over 90,000, and almost all from far away.

A good example of that is an attached photo of group led by a Philippine lady, Rita, who brings a different group annually. Rita calls herself a missionary to Toronto's newcomers, and she brings a group of exotic LMM or Anne fans to our museum once a year. Last year the group included visitors from Japan, China, Korea, all parts of Europe, Taiwan, West Africa and the Philippines. I think there are other countries that I have missed. With the exception of the small kids, they all knew the story of *Anne* back in their home countries.



A Korean video crew shot footage for a popular Seoul TV station while Linda talked with the actress who did the commentary on our museum. That was last November on a day when it both rained and snowed. They picked a great day!

For more photos of Bala celebrations, see Jason Nolan's collection at:  
<http://www.flickr.com/photos/complicitytheory/sets/72157621823262648/>

---

## L.M. Montgomery Literary Society Web Site

We are averaging over 600 visitors and a 1000 page loads each month from about thirty countries. L.M. Montgomery is a frequent entry in the internet search engines!

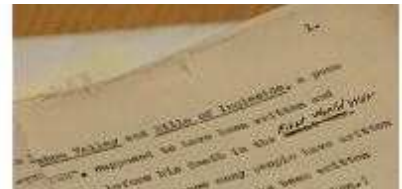
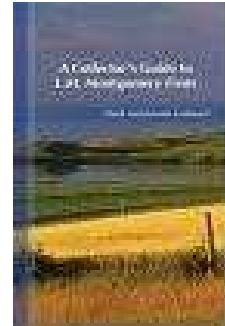
---

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:  
<http://home.earthlink.net/~bcavert/>

## New Books

New releases of all Montgomery-related books can be found at:  
<http://lmmresearch.org/biblio/>

- ***A Collector's Guide to L.M. Montgomery Firsts*** by Frank and Juanita Lechowick, from Schooner Books, Halifax. This is a beautiful book that every collector should own! For ordering information see: <http://discoveryspace.upei.ca/lmmi/node/174>
- ***The Blythes are Quoted*** by L.M. Montgomery, edited and with an Afterword by Benjamin Lefebvre, Foreword by Elizabeth Rollins Epperly  
See all the information and read all the reviews here:  
<http://roomofbensown.net/the-blythes-are-quoted/>

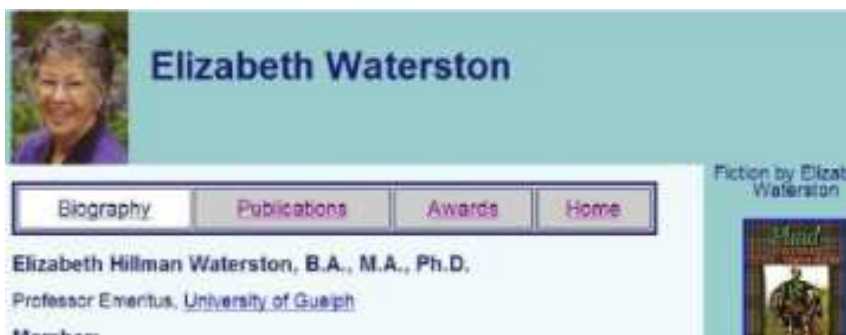


<http://www.cbc.ca/arts/books/story/2009/10/23/montgomery-anne-final-book.html>

\* ***100 Years of Anne with an "e": The Centennial Study of Anne of Green Gables***, a collection of essays edited by Holly Blackford and published by University of Calgary Press.

We are pleased to direct your attention to a brand new web site where you can learn all about Montgomery pioneer and scholar, **Dr. Elizabeth Waterston**: <http://elizabethwaterston.com/biography.html>

Please note the link to the **Mary Henley Rubio and Elizabeth Waterston L.M. Montgomery Archival Endowment** at the University of Guelph at the bottom of her Awards page.



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:  
<http://home.earthlink.net/~bcavert/>

# The Symbolism of Needlework and Textile Arts in the *Anne* series

Pamela Hancock © 2010  
Toronto Public Library-Forest Hill

This paper was presented on April 7, 2008 at  
The Ryerson Showcase -- The Anne of Green Gables Centenary.

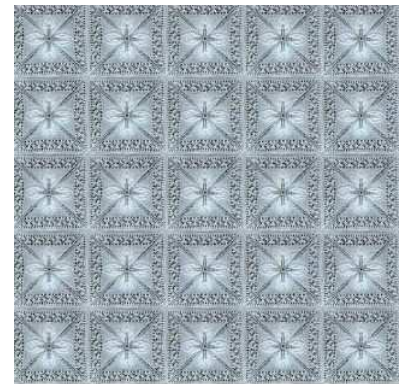
*Anne of Green Gables* and knitting became life-long interests when I was introduced to them by my mother around the time I was seven years old. I never thought of Anne as being too distant from me, largely because all the women in the Anne books were constantly occupied with the crafts and handiwork I saw my relatives and other women in the community doing. When re-reading the books as an adult, I came to realize that L. M. Montgomery used needlework not only to enrich our understanding of Anne's world, but also to give us clues to the characters and society that made up Anne's environment.



In this paper I will show some ways Montgomery uses needlework to give us understanding of people and the themes they represent. The description of people's clothing, such a fascination not only of Anne's but also Montgomery's, gives the reader an instantaneous mental picture of the people wearing them. The description of different pieces of needlework in a home gives the reader an immediate sense of which rung of the social ladder a particular family in rural Victorian Canada might occupy. Needlework is also used to establish relationships between other people in the stories, especially when a transformation has occurred. Finally, the overall theme of "mending" comes to the fore – a symbol of the love-starved life Anne had led prior to her arrival in Avonlea, and that of so many other people who are changed by their encounters with Anne.

## Needlework helps to establish character

**Mrs. Rachel Lynde** Until we meet Susan Baker in *Anne of Ingleside*, Mrs. Rachel Lynde is the most accomplished needlewoman in Anne's world. She is the first person we meet on the first page of *Anne of Green Gables*; she is sitting at the front window of her house knitting a cotton-warp quilt (or what we would call today a bedspread). We are told she is a notable housewife, runs the Sewing Circle and helps with the Sunday School, Church Aid and Foreign Mission Auxiliary (*Anne of Green Gables* [AGG], I). We know she has to be smart and capable because, besides doing all of this and raising ten children, she has knitted sixteen of these quilts. These quilts would have been knit on very fine needles, and each of the squares of the quilt were probably made of four individual triangular pieces, all sewn together.<sup>1</sup> A quilt like this would have been a group effort in most cases but Mrs. Rachel handles it all on her own. Clearly Rachel is the go-to woman in Avonlea, as Matthew finds out when he wants Anne to have a pretty dress (AGG, XXV).



**Marilla Cuthbert** We also meet Marilla in the first few pages of *Anne of Green Gables*. She, too, is described as sitting in her kitchen knitting steadily.

Here sat Marilla Cuthbert, when she sat at all, always slightly distrustful of sunshine, which seemed to her too dancing and irresponsible a thing for a world which was meant to be taken seriously; and here she sat now, knitting, and the table behind her was laid for supper. (AGG, I)

However, unlike Rachel, we never ever hear what she is working on or what she has accomplished. She knits, she puts down her knitting, she ought to be knitting, but we never hear of her finishing anything or taking pride in what she can do. She just goes on, day after day, doing the same stitches over and over again, and this to me describes Marilla's fifty-some years of life before Anne came to live at Green Gables: dull, utilitarian, monotonous and without point or value. Marilla never crochets, as I'm sure she thought it too

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

frivolous and ornamental. She knits and makes rugs (both braided and hooked), all very serviceable and necessary crafts, but there is never any embellishment to anything she does. When she makes Anne's three new dresses she uses ugly, but hard-wearing material. Anne cannot help but show her disappointment and Marilla is genuinely taken aback. Marilla's world is not decorative or enriched.

On Anne's first night at Green Gables, Marilla takes her to sleep in the east gable room which is furnished in the most austere manner. On a table in the room is a fat, red velvet pincushion "hard enough to turn the point of the most adventurous pin" (AGG, III). This pincushion represents Marilla's heart and the adventurous pin is Anne Shirley who by the end of the book does manage to find her way in.

**Anne Shirley** Anne, we all know, is highly spirited full of imagination, flighty, forgetful and can't stop talking. She lives much of her life in an imaginary world that she dreams up to offset the life of poverty and drudgery she has had to endure. One of the clues we have to this, even before Anne tells Marilla of her history on the drive to Mrs. Spencer's, is when Anne is taken up to sleep in the east gable room. Marilla has put a braided mat she made on the bare wooden floor. These rugs were made commonly by women on farms out of rags or old clothing torn into strips. Even this meagre household item is something Anne has never encountered before (AGG, III). Anne has clearly been living only a few steps off of the street.

When it is decided that Anne will stay with the Cuthberts, Marilla becomes obsessed with making her fit for Avonlea society and uses the only methods she knows to do it, the ones she and Matthew were brought up with. One of those methods involves teaching her needlework skills -- she makes Anne sew patchwork and straight seams to try and calm down her imagination and give her some grounding. (Later on in the series we see Miss Cornelia trying to do the same thing with Mary Vance, in her case using knitting. Mary cannot go and play with the Ingleside children until she has knit three inches of her stocking [*Rainbow Valley*, XV]).

Anne declares that she does not like patchwork because there is "no scope for imagination" (AGG, XIII). She never really learns to like sewing or doing needlework, she is worried that she will drift off and sew a crooked seam (*Anne of the Island*, VI). Anne will do needlework if only to get something pretty to wear, since the only way to get a new garment trimmed with lace was to make it yourself. She will sew and mend out of sense of duty (*Anne of Avonlea*, XXVIII). As an adult we see how very much Anne loves her family in the handiwork she completes, despite her aversion to it. For instance, in *Anne of Ingleside* (XV), Anne is smocking a dress of pink muslin for Nan, which takes patience and dexterity. She also produces a Santa Claus costume for Gilbert to wear for the children (*Anne of Ingleside*, XIII).

Montgomery often uses fancy work often to underscore Anne's love of nature and imagination and unwillingness to be pinned down by domestic drudgery. In chapter five of *Anne of the Island*, Jane Andrews writes Anne a letter full of details like how many yards of lace she has crocheted. Anne is bored and impatient with this as she really wants to hear about her former pupils Jane now teaches in the Avonlea school. When Diana becomes engaged to Fred Wright, she wants to equal Myra Gillis' thirty-seven doilies, and Anne says sweetly that she is sure that it would be impossible to keep house with only thirty-six doilies (*Anne of Avonlea*, XXIX).

**Ruby Gillis** Just about every girl grew up with a Ruby Gillis in her class or family. Ruby loved being the centre of attention and would sometimes sink into fits of tears to get it. If she were living today we would say she was "boy crazy." She was only one of Anne's little group of girl friends but she had to be the brightest and the gayest. (Coincidentally, Montgomery's choice of the name "Ruby" is synonymous with the birthstone for the astrological sign of Leo, a sign characterized by a love of admiration.)

Some of the most heart-wrenching scenes in all the series occur in *Anne of the Island* when Ruby Gillis faces an early death from tuberculosis. In chapter fourteen, she is doing fancy work that slips from her hand more and more often. When Ruby dies, Mrs. Gillis gives Anne the embroidered centrepiece Ruby was working on, with the needle "still sticking in it just where her poor little fingers put it the last time she laid it down". The centrepiece is incomplete; as Mrs. Lynde says, "There is always a piece of unfinished work left" (*Anne of the Island*, XIV).

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

**Miss Cornelia** We know Miss Cornelia Bryant, whom we meet in *Anne's House of Dreams*, is going to be a kindred spirit because of the handiwork she brings along to work on when she first visits Anne. She is making a baby dress for the eighth child born to the unfortunate Mrs. Fred Proctor. "I s'pose I'm a fool, to be putting hand embroidery on this dress for an eighth baby. But ... it isn't to blame for being the eighth, and I kind of wished it to have one real pretty dress, just as if it was wanted. Nobody's wanting the poor mite – so I put some extra fuss on its little things just on that account" (*Anne's House of Dreams*, VIII).

**Aunt Mary Maria** In *Anne of Ingleside*, Gilbert's meddling old spinster Aunt Mary Maria comes to overstay her welcome at the Blythes. The whole family is driven to distraction, but Anne especially is pushed to the edge of endurance. On Christmas morning the Blythe children are eagerly unwrapping their presents, and what a great letdown it is to find each child has been given a pair of hand-knitted wristers (protective cuffs), made by Aunt Mary Maria in a dreadful shade of magenta (*Anne of Ingleside*, XIV). Haven't we all had such a gift? Something completely unsuitable and ugly, and we had to be gracious about it. This describes Aunt Mary Maria perfectly.

**Susan Baker** Susan is the Blythes' housekeeper, who first appears in *Anne's House of Dreams* and stays with the family until the end of the series, when Jem comes home from the war. At this point in the story Susan eclipses Mrs. Lynde in terms of craftsmanship in needlework. Susan does Irish crochet, which is an intricate type of fancy work using a very fine thread and, as a hook, a sewing needle with the eye broken off. Irish crochet was taught to girls in centers in Ireland set up by wealthy Irish and English patrons who sought to ease the suffering of the Irish people as a result of the potato crop failure in 1845. The lace was immensely popular as Queen Victoria herself had a passion for it.<sup>ii</sup> (I believe Susan must be of Irish extraction, as I do not know how otherwise she would have mastered the challenging art of Irish crochet in Canada.)



Susan is accomplished at her art and very proud of it. She is "serene in the knowledge that not one of them [visiting Ladies' Aid members] possessed an apron trimmed with crocheted lace five inches deep from Number One Hundred thread" (*Anne of Ingleside*, XXXII). The author underlines this remarkable achievement by announcing that "Susan had captured first prize at the Charlottetown Exhibition a week before with that lace ... and had come home that night the proudest woman in Prince Edward Island."

### It's all about the dress

As we learn from her journals, L.M. Montgomery loved pretty clothes and fashionable things, and she made Anne long for them as well. For Anne, pretty dresses represent the elements of life that have been denied to her: love, comfort, gentility and kindness. Each dress described in the series is important as it helps to establish the character and circumstances of the person wearing it.

Anne arrives at the train station at Bright River in a dress made of ugly wincey fabric that had been donated to the orphan asylum by a local merchant. The dress is too tight and small for Anne who is not very big herself, and the fabric is coarse and a terrible colour. Anne is ashamed of the dress: it represents the life of deprivation she has lived until now. She tells Matthew she believes the merchant gave the fabric away because he was kind-hearted, not because it was too ugly to sell (AGG, II).

Anne's outlook is a charitable one, despite her past experience; it may look like naïveté on her part but was likely developed as one of her coping mechanisms to survive her early life. A telling moment occurs when Anne expresses the desire to have a white dress (AGG, II). White symbolises purity, goodness, respectability; and a white dress in one's wardrobe implies not only the reassuring presence of other dresses (white was generally reserved for special occasions) but also the existence of domestic "help," as any white garment would require a disproportionate amount of cleaning compared to plainer workday wear.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

Anne longs for at least one pretty dress (preferably one with puffed sleeves), but she has to curb her disappointment when Marilla presents her with the three new dresses she has made. While still better than Anne's "skimpy" dress, the new ones reflect all of Marilla's values: they are stiff, serviceable, hard-wearing and plain (AGG, XI).

A resigned Anne wears the checked sateen dress to church, but she tried to brighten her ensemble by garlanding her hat with wildflowers (AGG, XI) and Marilla is horrified when she finds out (AGG, XII). The wild flowers signify the untamed nature of Anne that Marilla feels compelled to control. Over the course of time, she succeeds to some degree, but some of Anne's imagination is imparted to Marilla in turn.

The brown gloria dress that Matthew gives Anne for Christmas is the dress everyone remembers from the book.



Anne took the dress and looked at it in reverent silence. Oh, how pretty it was – a lovely soft brown gloria with all the gloss of silk; a skirt with dainty frills and shirrings; a waist elaborately pintucked in the most fashionable way, with a little ruffle of filmy lace at the neck. But the sleeves – they were the crowning glory! Long elbow cuffs, and above them two beautiful puffs divided by rows of shirring and bows of brown silk ribbon. (AGG, XXV).

Matthew, after an unsuccessful attempt to purchase a store-bought dress for Anne, works up enough courage to ask Mrs. Lynde to help. Anne's first pretty dress is a dream come true for her, and its presentation also marks a turning point for Marilla. By making Anne's dress, Mrs. Rachel Lynde gives Anne the opportunity to feel she is part of the community, and Marilla, begins to allow herself and Anne some light-heartedness in their lives.

In chapter 21 of *Anne of Avonlea*, Anne and Diana decide to walk through the woods and stumble upon Echo Lodge, the home of Miss Lavendar Lewis. Miss Lewis is forty-five and would have been considered well past the age of attracting a suitor. They way her dress is described, however, foreshadows her reunion with her old beau, Stephen Irving.

She wore a very dainty gown of cream muslin with pale-hued roses on it . . . a gown which would have seemed ridiculously juvenile on most women of her age, but which suited Miss Lavendar so perfectly that you never thought about it at all.

### **Needlework establishes status**

In Victorian times, class and status were very prominent distinctions. We know very well that the Andrews and Bells are the top ranking families in the Avonlea community while the Pyes are closer to the bottom. The Cuthberts sit somewhere in between, but it is still important to Marilla where Anne came from. "She's ladylike. It's likely her people were nice folks" (AGG, V).

L.M. Montgomery used particular descriptions of needlework to help establish the status of her characters. Mrs. Rachel Lynde and Marilla are honest and hard-working farm women. They, like most of the other ladies in Avonlea, must make all the clothing and linens for their families. We know that a sewing machine agent has visited Avonlea, because Diana gives Anne a picture of a lady in a pale blue silk dress that had been given to her by the agent (AGG, XII). However, it is unlikely the Cuthberts or the Lyndes would have been able to afford one. They would have produced all their dresses and clothing by hand. For something very special, there were extra-fine seamstresses nearby who could be employed. In chapter 34 of *Anne of Green Gables*, Marilla, not wanting Anne to be outshone by her classmates, buys some material for Emily Gillis to make Anne an evening dress. When Miss Lavendar Lewis becomes engaged to Stephen Irving, a dressmaker is sent for to make clothes for the wedding (*Anne of Avonlea*, XXIX).

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

The families higher up on the social ladder in Avonlea would use a dressmaker in Carmody (who no doubt had access to a sewing machine). When Jane Andrews becomes engaged to her Winnipeg millionaire, Mrs. Harmon Andrews informs Anne that Jane's trousseau is being created by someone in Charlottetown: "Of course an Avonlea dressmaker won't do for Jane under the circumstances" (*Anne of the Island*, XXXIX).

We know Anne's life up to the point of her arrival in Avonlea was one of poverty and despair. She fails to recognize even the simple refinement of the braided rug on the bare floor of the east gable room (AGG, III), a very common item in the homes of the working class. Montgomery uses a hand-made rug again in *Anne of Ingleside*, to show class distinction. Jenny Penny is trying to cover up her pitiful background by bragging to Anne's daughter Di that there is a hooked rug in her home with a picture of a house on it. (*Anne of Ingleside*, XXVIII).

Josie Pye tries to upgrade her station in life by entering her knitting into the Charlottetown exhibition (AGG, XXIX). She takes first prize, but as Marilla says, "Josie is a Pye, so she can't help being disagreeable. I suppose people of that kind serve some useful purpose in society, but I must say I don't know what it is any more than I know the use of thistles" (AGG, XXXVII).

The ultimate stitchery snob in all the books is Susan Baker. We know that she is more than proficient in Irish crochet and lace-making. She has no home and family of her own, but her pride and self-worth comes from knowing she is furnishing the home of the doctor at Ingleside. The Ladies' Aid Society holds a quilting bee at Ingleside and Susan sees this not as a social gathering, but as an opportunity to show off the new tablecloth "as such a thing has never been seen in the Glen and I am confident it will make a sensation" (*Anne of Ingleside*, XXXII). In chapter 1 of *Rilla of Ingleside*, Susan shows off her elevated station in life by way of her clothes: "a new black silk blouse, quite as elaborate as anything Mrs. Marshall Elliott ever wore, and a starched apron trimmed with crocheted lace fully five inches wide, not to mention the insert to match".

### **Needlework establishes friendship and love between characters**

L.M. Montgomery uses the sharing of fancywork between her female characters to show transformation in relationships.

In Chapter 17 of *Anne of Green Gables*, Sophia Sloan offers to teach Anne a perfectly elegant pattern of knit lace, "so nice for trimming aprons". This gesture shows that after a brief absence from school, Anne is welcomed back as one of their own, and not the strange little orphan from the asylum she once was. (This act was not a small gift, as published knitted lace patterns would have been very rare indeed. Knitting and crochet patterns were not mass printed until at least the late 1860s and they would have been very expensive.<sup>iii</sup> It is more likely you would be relying on the sharing of a pattern from someone's memory.)



In the same way, when Diana and Anne are allowed to make up after Anne saves the life of Diana's sister, Minnie May, Anne tells Marilla that "Diana showed me a new fancy crochet stitch her Aunt over in Carmody taught her. Not a soul in Avonlea knows it but us and we pledged a solemn vow to reveal it to no one else" (AGG, XXXVIII).

In *Anne of the Island*, Priscilla Grant makes Anne a lovely dress by embroidering tiny rosebuds all over a chiffon overdress. The dress is the envy of every girl in Redmond (*Anne of the Island*, XXVI) and shows the great admiration and love Priscilla has for Anne, for the project would have taken hours. In *Anne's House of Dreams*, Leslie Moore is revealed to be a lonely girl about Anne's age who has been living a dreadful life tied down to a brain injured husband. Anne tries to befriend Leslie who, while grateful at first, becomes increasingly jealous of Anne's happy marriage and the promise of a new baby. Anne is puzzled and hurt by Leslie's distant attitude, but despite the cooling of her friendship Leslie does leave a little package at the Blythes' house just before the baby is born. It contains an exquisite little baby dress, lovingly hand-sewn by Leslie and later used as a shroud when baby Joyce dies (*Anne's House of Dreams*, XXI). The gift of the dress and the tragic death of Joyce bring Anne and Leslie closer as friends.

## The theme of mending

The theme of mending is dominant throughout all of the Anne books. Marilla tried her best to train Anne out of her hedonistic ways, to control her wild side. Marilla tries to reel Anne in by using doctrinaire handiwork such as stitching and knitting, but Anne's imagination could not be controlled by the home crafts she felt obligated to complete. Marilla ends up transformed herself.

It's time Anne was in to do her sewing," said Marilla, glancing at the clock and then out into the yellow August afternoon where everything drowns in the heat. "She stayed playing with Diana more than half an hour more'n I gave her leave to; and now she's perched out there on the woodpile talking to Matthew, nineteen to the dozen, when she knows perfectly well she ought to be at her work (AGG, XIII).

Marilla's metamorphosis begins with the incident of the amethyst brooch and the snag in her best shawl (AGG, XIV). Marilla has been unable to locate her treasured amethyst brooch which was her mother's. She confronts Anne, who admits she has indeed handled the pin, but put it back where she found it. Anne is punished for this, and threatened with not being able to go to the church picnic until she confesses to knowing the whereabouts of the brooch. This Anne finally does (with great embellishment) as there is ice cream waiting for her at the picnic. But Marilla forbids the tearful Anne from attending the picnic. Marilla later goes upstairs to mend the catch in her shawl and find the brooch pinned to it.

Anne is the "catch" in Marilla's otherwise dull and unflawed life, and in trying to fix the flaw, Marilla has her life altered as well. Marilla, like Anne, makes many mistakes while trying to set her on the straight and narrow which always end up helping Anne to get into one of her typical scrapes. Marilla after a time owns up to the realization that she may know more about raising a child than an old bachelor but she has a lot to learn about making mistakes.

By the time we see Marilla in *Anne of the Island*, nine years after Anne's arrival at Green Gables, we see a subtle difference in Marilla. She has tried to calm Anne down but in turn has taken on a speck of Anne's qualities.

Yet Marilla had changed but little in the past nine years, save to grow something thinner, and even more angular; there was a little more gray in the hair that was still twisted up in the same hard knot, with two hairpins – were they the same hairpins? – still stuck through it. But her expression was very different; the something about the mouth which had hinted at a sense of humour had developed wonderfully; her eyes were gentler and milder, her smile more frequent and tender (*Anne of the Island*, XXII).

I'm ending this paper with a quote from *Anne of Ingleside*, which what I feel brings together all the thoughts I have. Anne is about to give birth to Rilla, and the Ingleside children have been sent away to stay with other people. Walter is staying with a family called Parker, where the children are nasty to him and they trick him into thinking his mother is very sick and going to die. Walter sneaks out at night and walks home. When he finally gets there he has a new sister and to his great relief his mother is still alive to love him.

Soon she would be with them again, light-footed as of yore, loving them, teaching them, comforting them. They would be coming to her with their little joys and sorrows, their budding hopes, their new fears, their little problems that seemed so big to them and their little heart-breaks that seemed so bitter. She would hold all the threads of the Ingleside life in her hands again to weave into a tapestry of beauty (*Anne of Ingleside*, X).

---

Pamela Hancock grew up in small towns in the Ottawa Valley and Northern Ontario, where she learned many of the crafts referenced here. She is currently head of the Forest Hill Branch of the Toronto Public Library and has introduced many forms of handicraft into branch programming for children. She has been collecting antique needlework patterns for most of her life.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

## Works Cited

- <sup>i</sup>Phillips, Mary Walker. *Knitting Counterpanes: traditional coverlet patterns for contemporary knitters*. Newton, CT: Taunton Press, 1989.
- <sup>ii</sup>Barnes, Galer Britton. "The Irish Crochet Lace of Clones." *Piecework*, July/August 1997: 44.
- <sup>iii</sup>Rutt, Richard. *A History of Hand Knitting*. Loveland, CO: Interweave Press, 1987.
- 

## Anne in Space

Bob Thirsk, a Canadian astronaut on the International Space Station, took a page of *Anne of Green Gables* with him to share with fellow astronaut, Koichi Wakata, who is also a fan of *Anne*. Some kindred spirits offered their recommendations in answer to the question: "What part of *Anne* would you take into space?"

**Charlotte** I don't know about picking only one page but if I could take a whole chapter it would probably be "A Tempest in the School Teapot" as that is a favourite of mine.

**Mary Anne** I would choose the page where Anne sees the White Way of Delight for the first time as Matthew is driving her to what she thinks is her new home. The road is symbolic, a path full of unimaginable beauty leading to an unknown and starry future. And in the books Anne's eyes are often likened to stars, aren't they? A perfect fit, methinks.

**Lindsay** I'd definitely pick the chapter in *Anne of Green Gables* where Matthew asks Anne to apologize to Rachel Lynde -- it's filled with everything I love about the Anne books!

**Denise** One page ... the very first page ... it's perfectly grasping of attention. I'd take the last page and glue it to the back of the first -- it's still only one page, but both pages say it all.

**Carolyn** I think for me it would be page 70 from the chapter "Anne's Bringing Up is Begun", where Marilla at last tells Anne that she and Matthew have decided to keep her.

**Laurie** I would choose to take the page from 'The Summons' from *Anne of the Island* (Chapter XIV), when Ruby Gillis dies and Anne is summarizing that while we live the highest must be sought and followed; the life of heaven must be begun here on earth. This is for two reasons: firstly I'd be scared to death being away from terra firma, and would seek comfort and secondly, it's my favorite passage.

---

## PEI Summer Happenings

Carolyn Collins

PEI was fully-loaded with L M Montgomery theatre happenings last summer. The *Anne of Green Gables Musical* at Confederation Centre rolled along as it has for decades (still a fresh show, of course); *Anne and Gilbert* celebrated its fifth-year anniversary; and *The Nine Lives of L. M. Montgomery* ran for a second season, this time in Charlottetown (rather than Georgetown).



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

The newest L. M. Montgomery-related theatrical performance was Anne Kathleen McLaughlin's *Maud of Cavendish*, performed at Green Gables itself. The number of people in the audience was limited, given the space constrictions, but the one-woman play was very effective in the author's most famous setting. The first scene took place in the kitchen with Julia Lenardon as L. M. Montgomery; the play was constructed as an interview with Montgomery while she was visiting the Webbs at Green Gables in 1936. The audience moved with the actress through the scenes, from the kitchen, through the front rooms, upstairs and finally through the back porch and out to Lover's Lane. It was nicely done and somewhat different from the original play that was performed by Anne Kathleen herself at the L. M. Montgomery International Symposium in 2004 (that version was set in Ontario.) Duncan McIntosh directed and designed this production as part of The Montgomery Theatre's 2009 season. <http://themontgomerytheatre.com/index.php?page=previous-shows>

---

## Literary Society Events in 2009

Read more at the web site: <http://home.earthlink.net/~bcavert/id2.html>

**April 25, 2009:** The LMM Literary Society welcomed **University of Prince Edward Island Special Collections Librarian Simon Lloyd**. He gave a very special presentation,

"Making Maud Feel at Home: Collecting L.M. Montgomery at the University of Prince Edward Island," on UPEI's extensive collection of L.M.

Montgomery publications and personal artifacts as well as methods of collection, preservation, display, and scholarly study. He noted that LMM's pocket watch and miniature version of her OBE were recently donated to the UPEI collection by descendents of L. M. Montgomery and showed photographs of these and other items during his presentation. During his few days here in the Twin Cities, Simon pored over several LMM Literary Society members' collections of LMM books, articles and related items for inclusion in the database he is preparing for UPEI and the L. M.

Montgomery Institute. From <http://www.inglesideimpressions.com/newsandevents.html>



**Simon's terrific presentation** (text and slides) is available at: <http://home.earthlink.net/~bcavert/id9.html>

Members of the LMM Literary Society were part of a community tea-party event on **May 2, 2009**. The Brooklyn Park Community Center in Minnesota provided and served tea and refreshments to about 60 mothers and their daughters while we told the audience about *Anne of Green Gables*. We helped them create some "Anne" crafts based on some of those in *The Anne of Green Gables Treasury*. Pati Kachel presented a story-time session and her collection of Victorian hats and costumes were available for trying on and for picture taking -- a great hit!



In celebration of the 90th Anniversary of the filming of the first movie of *Anne of Green Gables*, Carolyn Strom Collins presented "Re-creating the 1919 Lost Silent Movie of Anne of Green Gables" for the Dedham, Massachusetts, Historical Society meeting on **November 19, 2009**.

The L.M. Montgomery Literary Society met on **December 12, 2009** at the home of founder Carolyn Collins. The topic of the afternoon was: Celebrating the 100th Anniversary of the publication of *Anne of Avonlea*. Carolyn supplied delicious food while members shared their favorite passages from *Anne of Avonlea*.

---

## Collectors' Corner

A Mecca for the Book Wise

Christy Woster found an interesting item recently and thought she would share it with our readers. It is a souvenir folder of Green Gables and Prince Edward Island, which consists of eight postcard-type views with these captions: A view of Green Gables house and foot bridge across Cavendish Brook from the Haunted Wood; In Lover's Lane; The old Anne of Green Gables home showing the whispering trees; The Haunted Woods; One of P.E.I.'s Famous Beaches; Green Gables golf course and Lake of Shining Waters; The Anne Country landscape; and Provincial Legislative Building. It also contains a picture of L. M. Montgomery titled, "Creator of Anne Shirley of Green Gables, 'The dearest and most moving and delightful child since the immortal Alice' -- Mark Twain." Alongside the picture there is a quote from Maud -- "The old charm lingers, for our Island is still 'The Island'," and "Readers the world over who have rejoiced in the adventures of adorable Anne Shirley of Green Gables will unanimously echo, 'Truly what other Island is there?'"

It goes on to say, "The late Lucy Maud Montgomery (Mrs. Ewan MacDonald) Island-born author of the universally popular *Anne* series, helped to transform this Garden of the Gulf into a veritable Mecca for book-wise people everywhere. Although for many years L. M. Montgomery made her home in Ontario, the setting for nearly all her *Anne* stories was her native province of Prince Edward Island. This world famous series of books has been translated into Danish, Swedish, Dutch, Polish, French and Braille. In recognition of L. M.

Montgomery's exceptional literary achievements, King George the Fifth conferred upon her the Order of the British Empire in 1935. In a notable author's popularity contest held in Canada, only the immortal Charles Dickens was placed higher than L. M. Montgomery in the estimation of the reading public. While but a child she developed a taste for poetry and reveled in the 'music of the immortals' -- Longfellow, Tennyson, Whittier, Scott, Byron, Milton, Burns. The charm of the Anne country is captured by her in the following verse from her poem, 'In Lover's Lane':



"Come, sweetheart then and we will stray  
Adown that valley lingering long,  
Until the rose is wet with dew  
And robins come to evensong.

...

It continues: "Our celebrated author died in 1942, and her remains were interred in the century-old cemetery at Cavendish, Prince Edward Island." The folder also has the lyrics for "When It's Summer At Green Gables" by Clarence C. Charters. This consists of three verses, which begin with:

"Lake of Shining waters, Cavendish blue skies;

...

"When it's summer at Green Gables  
We will stroll down Lover's Lane  
While we listen to the robins  
As they sing their sweet refrain.  
Here where Anne once used to stray,  
While happy hours away -  
When it's summer at Green Gables once again."

"These verses have been set to music and are dedicated to the memory of Lucy Maud Montgomery, the song was introduced to the public over the Air by Len Hopkins and his Chateau Laurier Orchestra." Clarence Clayton Charters sheet music, "When It's Summer at Green Gables," was published in 1942, with the music written by Edward Miller. Charters wrote lyrics for several other songs. The folder also has a section titled: "Prince Edward Island" by Clarence Charters and a poem by him written on the occasion of their Majesties' visit to Government House, Charlottetown, P.E.I. in 1939.

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at:

<http://home.earthlink.net/~bcavert/>

There is no date of publication on this Souvenir Folder, but it must have been printed after 1942, as it was printed after Montgomery's death. Obviously Mr. Charters enjoyed Maud's writings and was also enchanted with the charm and beauty of Prince Edward Island, which seems to cast a spell over all who visit there.

[Editor's note: The text in this "Souvenir folder" is identical to another item in Christy's collection, a booklet called "The Charm of Green Gables" by Clarence Clayton Charters which was printed "by special arrangement with the L.C. Page Company."]



## Clippings and Cuttings

Christy Woster

This is a follow up to the article (in *The Shining Scroll*, October 2008) on sources and artifacts in *Imagining Anne: The Island Scrapbooks of L.M. Montgomery*, by Elizabeth Rollins Epperly.

I have not had time to do much more extensive research but I have come across a few more items that Montgomery chose to clip and paste in her Island Scrapbooks:

The blue scrapbook, page 5. The large picture in the center of the page of the pretty lady is cut from the cover of *The Ladies Home Journal*, May 1895. This drawing was done by Albert Lynch. Maud must have liked his work, as several of his drawings made it into her Island scrapbooks.

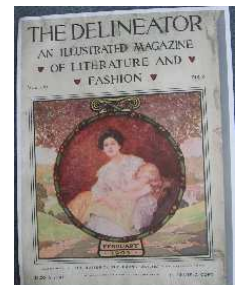


The blue scrapbook, page 14. The poem, "A Touch of Nature" by Madeline Bridges, was also clipped from *The Ladies Home Journal* of May 1895 (page 17). It is a conversation between a mother and father about their daughters' courting and reminiscences of their own courting days.



The blue scrapbook, page 65. The large picture of the lady with a bouquet of flowers is another drawing by Albert Lynch and was the cover of *The Ladies Home Journal* from August 1895.

The red scrapbook, page 36. The round picture of the dark-haired mother holding her fair-haired child is from the cover of *The Delineator*, February 1903. Maud pasted the birth announcement of Laura Pritchard Agnew's son on this image.



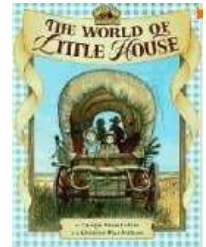
This project continues to be research-in-progress and is "to be continued." If you have come across a source of any of Montgomery's clippings, I would love to hear from you!

---

We are a little late in this reminder, but our co-founder, Christina Wyss Eriksson, a native of Indiana, reminds us that 2009 was the centennial for Anne's kindred spirit, *The Girl of the Limberlost*, by **Gene Stratton-Porter**.

Since the theme of the **2010 conference on Prince Edward Island is L.M. Montgomery and the Matter of Nature**, [see <http://discoveryspace.upei.ca/lmmi/node/163>], it seems natural to acknowledge the contributions of Stratton-Porter who was a naturalist and wildlife photographer – “the main purpose of Mrs. Porter's novels is to focus the reader's attention on the importance of the natural world.” Read more at <http://www.genestrattonporter.net/>.

And, just a few miles over the river and through The Big Woods from the headquarters of *The Shining Scroll*, you can attend “The first-ever multi-day conference of its kind for fans, educators, and academics who love **Laura Ingalls Wilder!**” The **LauraPalooza 2010: Legacies Conference** will be held July 15-17, 2010, Minnesota State University at Mankato, Mankato, Minnesota. <http://beyondlittlehouse.com/laurapalooza/>  
<http://www.inglesideimpressions.com/littlehousebooks.html>



Lastly, speaking of Mankato, it is the home of our friends over at the Betsy-Tacy Society who convinced HarperCollins to re-issue Maud Hart Lovelace's **Betsy-Tacy** series – more at <http://www.betsy-tacysociety.org/>

---

Bala visitor photos courtesy of Jack Hutton.  
LMMLS event photo from Mary Beth Cavert.  
Collector's Corner photos from Christy Woster.  
Almost all editing is by Carolyn Collins, all mistakes by Mary Beth Cavert.

**L.M. Montgomery painting is by artist Arnold Hodgkins, 1974**  
“Moment With Lucy Maud”



All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at: <http://home.earthlink.net/~bcavert/>