

The Shining Scroll
Part 2 of 3
December 2010
Newsletter for
the L.M. Montgomery Literary Society



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Welcome to the year-end editions of *The Shining Scroll*. **Part One** was released in early December 2010. It features information about collecting L.M. Montgomery books, Joanne Wood's excellent description of the publishing history of Montgomery's books in Australia, and details about some of the donations that have been made of Montgomery related icons, material, and publications.

Part Two of *The Shining Scroll* records an overview of the 2010 Montgomery conference held on Prince Edward Island, Christy Woster's research on the book that inspired a very young Lucy Maud Montgomery to start keeping a journal, discovery of an "Anne" dress pattern, and a summary of the first Laura Ingalls Wilder conference.



Elizabeth Waterston and members of the LM Montgomery Literary Society

Part Three of *The Shining Scroll* features many stories centered on Prince Edward Island. Carolyn Collins reveals the story behind "Captain Jim's lighthouse" from *Anne's House of Dreams* in her article on Cape Tryon and the "Four Winds Lighthouse." Carolyn also has an update on "Melrose Cottage," the home of Montgomery's aunt Margaret Montgomery Sutherland (read about Montgomery's photograph of it in Elizabeth Epperly's *Through Lover's Lane*, p. 81) and an artifact from the ship, the *Marco Polo* (the subject of one of Montgomery's earliest essays). We note with sadness the passing of Montgomery friends and champions, Joan O'Brien, Ruth Campbell, and Georgie Campbell MacLeod. Mary Beth Cavert writes the story of one of Montgomery's friends in Leaskdale, Margaret Leask Mustard, to introduce the 2011 centennial and celebration of Montgomery's arrival in Ontario. Lastly, Carolyn Collins describes one of the most rare of all Montgomery books, a little book of poetry from 1905.

THE L.M. MONTGOMERY INSTITUTE'S NINTH BIENNIAL INTERNATIONAL CONFERENCE

Mary Beth Cavert

The L.M. Montgomery Institute's Ninth Biennial International Conference was expertly hosted by the University of Prince Edward Island. The topic of "Montgomery and the Matter of Nature" was a natural fit for both the presenters and attendees. The conference was housed for the first time in the new conference facility, Don and Marion McDougall Hall. Every room provided excellent audio and site lines for the many engaging papers and visuals. The conference was divided into a variety of themes within "nature:" Home, Kinship, Paradise, the Domestic Sphere, Landscapes, Islandscapes, Gardens,

European and East Asian Responses, Spirituality, Nature/Nurture, Biology/Law, Multimedia Responses, Naturalism, Medicine, Ecology, Health, Sustainability, and many others. The complete program is here at <http://library.upei.ca/sites/all/files/31/June%2018%20Programme%20LMMI2010.pdf>



The program opened with a welcome from Montgomery's granddaughter, Kate Macdonald Butler, and organizers Benjamin Lefebvre, Jean Mitchell, and Mark Legott. Plenary panel members were: Andrea McKenzie, Laura Robinson, Anne Furlong, L.M. Montgomery Society of Ontario, Elizabeth Schoales, Mary McDonald-Rissanen, Jean Mitchell, Elizabeth Waterston, Irene Gammel, Catriona Mortimer-Sandilands, Nancy Holmes, E. Holly Pike, Mary Beth Cavert, Emily Woster, Christy Woster, Donna Campbell, and Douglas Sobey.

Keynote speakers were Elizabeth Epperly, "Natural Bridges: L.M. Montgomery and the Architecture of Imaginative Landscapes;" and Benjamin Lefebvre, "Nature vs. Nurture: Gender Dysfunction and Heteronormative Resolution in L.M. Montgomery's Fiction."



We must note that this conference marked the first absence of Dr. Mary Rubio, because of family illness, and perhaps the last appearance by Dr. Elizabeth Waterston, who hints that she might have to reduce her travels when she reaches a birthday milestone. We hope that is not the case! We are always enriched beyond measure by Rubio and Waterston at any Montgomery gathering. Dr. Waterston spoke without notes on "Some Facts about Fiction: *Anne of Green Gables* and Afterwards." She treated us to an alliterative outline of points: Flash, Facts, Fix, Frenzy, and Focus.



The social events, which opened and closed the conference, were wonderful. We started with a bus ride to beautiful North Rustico and the Montgomery Theatre for a preview of the 2010 production of Johnnny Belinda, "The Great Island Love Story," hosted by Duncan MacIntosh and the cast. The Theatre is supported by many friends and businesses with connections to Montgomery. <http://themontgomerytheatre.com/index.php?page=founders>, Later, we went to the Pearl Café ("an eclectic eatery") near Cavendish where Maxine Delany and her staff provided an exquisite meal!

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The conference was concluded with a North Shore Montgomery Tour: George Campbell welcomed us to his family home in Park Corner by the Lake of Shining Waters; we stopped at the Geddie Memorial Presbyterian Church cemetery to see Frederica Campbell's gravestone and Betsy Epperly pointed out the inscriptions in the bell tower; we saw Montgomery's birthplace house in New London; we walked along Lover's Lane at Green Gables; Ben read a poem at Montgomery's grave in Cavendish. We ate dinner at Chez Yvonne. Lastly, we sat on benches at sunset beneath the poplars (and Montgomery's window) at the Macneill Homestead. John, Jennie, and David Macneill were our gracious hosts. Anne Furlong introduced poets, Nancy Holmes, Deirdre Kessler, and Jane Ledwell, who read their own work. Benjamin Lefebvre ended the evening with one of Montgomery's poems.



Editor's note about the Geddie bell tower: This structure sits beside the church and inside there are names and dates carved in the wood. Betsy Epperly took us inside and pointed out the names from the early 1900s and a record of a zeppelin sighting. Betsy notes that, "it was the custom at one time to toll the bell when someone from the community died – one ring for each year of the person's life. Edith [Smith] went there, after Mary Ella



Montgomery died [wife of Maud's cousin, Heath Montgomery, <http://www.inglesideimpressions.com/inglesidepeimuseum.html>] and tolled the bell in her honor."



Jennie Macneill at the spot below LMM's Homestead window

Literary Society members who presented papers this year were:

Emily and Christy Woster -- *A Book by It's Cover: Collecting the Artistic Interpretations of L. M. Montgomery's Works* Using the work of collectors themselves as well as ideas of interpretation and adaptation, Christy and Emily introduced us to the nature of collecting and the well-populated world of artists who translated Montgomery's



view of nature into works worth collecting. They documented some of the many book covers, book jackets and illustrations that bring Montgomery's work to life, as well as their relationship to Montgomery's descriptive writing and connection to nature.

Alison Klawiter -- *"My Garden of Remembrance": Aspects of Horticulture in Montgomery's Journals and Novels*

Mary Beth Cavert -- *The Chords of Our Natures are Perfectly Attuned: L.M. Montgomery's Natural Friendships.*



We enjoyed all the presentations immensely and were renewed by old and new acquaintances and friendships! Thank you especially to Organizing Committee members Simon Lloyd, Cynthia Dennis, and Katherine MacDonald for keeping us fed and on track! A last note -- another benefit of conference conversations is becoming alerted to all the wonderful readers and writers in our circle. And, to mention just a couple, presenters Melanie Fishbane and Kate Sutherland have informative book blogs:



Melanie's Wild About Words <http://melaniefishbane.blogspot.com/>

Kate's Book Blog <http://www.katesbookblog.blogspot.com/>

Of course, you can always stay updated on Montgomery news at Ben Lefebvre's Blog at <http://lmmresearch.org/> and at the Literary Society Facebook Group page <http://www.facebook.com/group.php?gid=66556560357>

Emily Woster's Impressions of the Conference

While the LMMI always puts on an intellectually stimulating and exciting conference, I would say 2010 was really one of the best. I love when the variety of panels and speakers find previously unexplored common ground and when various themes for the conference slowly come to the surface over the course of the weekend. The highlights for me would be the following: First, the poetry reading at the home site. What a wonderful experience for all in attendance! Second, the incredible interdisciplinarity of the panels and speakers. I always appreciate this about LMM studies, but it seemed like this year welcomed a host of new perspectives and it was thrilling to hear from them. And last, the banquet. The Q&A session was a perfect addition. I always leave the conference brimming with ideas for future projects, or in this case, re-energized and ready to tackle my dissertation!



The Banquet

Swedish Montgomery scholar Åsa Warnqvist hosted a conversation and question and answer session with Dr. Elizabeth Waterston and Dr. Elizabeth Epperly. This was tremendously entertaining for the audience! However, no one took notes or made recordings so we are re-creating some of the comments from the somewhat unreliable archives of memory: Åsa gave us a copy of her questions so readers will have to imagine the responses.

Åsa's first question: Being a Swede I'm going to start with a Swedish question. If we include Mary Rubio, you were three of the first scholars ever to devote your scholarship to L. M. Montgomery's writing. You, Elizabeth, wrote an article in the book *The Clear Spirit* already in the 70's, but it was actually Gabriella Åhmansson's that was the first doctoral thesis ever written. It was published in 1991, some years after you started publishing *The Selected Journals*. It's quite an early feminist study and I have heard her many times talking of how hard it was to get the subject through. Mary Rubio has talked about similar experiences back then. Of course Gabriella, being a goal oriented and determined person, pursued it anyway and a work was published that I imagine was very important to you at the time as well as the research field. You,



Betsy, wrote a review of it saying it was a pioneering effort and much longed-for work. Could you say anything of what you thought when you read this book at the time and what impact it had, if any?

They both said that Gabriella's book had a huge impact and that it was fascinating that a person on the other side of the world had devoted several years to researching Montgomery. Betsy also talked about her first reaction when getting the book in her hands. She said that she was terrified that there would be something in it that she should have used in her own book which had just been sent off to be printed But she was calmed when she read it.

Åhmansson, Gabriella. *A Life and Its Mirrors: A Feminist Reading of L.M. Montgomery's Fiction, Volume 1: An Introduction to Lucy Maud Montgomery, Anne Shirley*. Stockholm: Uppsala, 1991.

Epperly, Elizabeth Rollins. *The Fragrance of Sweet-Grass: L.M. Montgomery's Heroines and the Pursuit of Romance*. Toronto: University of Toronto Press, 1992.

Question 2: We know that Montgomery read early feministic works. What would you like to say about the status of women in Montgomery's work and her own attitude towards feminism?

Elizabeth commented on Valancy from *The Blue Castle* and how she made a marriage proposal.

Question 3: You have both read Montgomery since you where children and you have researched her works for years, decades even. Do you ever get tired of her? Why/why not?

Besty commented on one of the reasons we love Elizabeth, because she is so generous. Montgomery researchers share with each other.

Elizabeth's responded to how it felt to read the original journals by herself: It was very moving to be alone with Maud's journals; the birth of her first child was high moment, very beautiful.

Betsy and Åsa both talked about the tear stains which are on the journal pages where Montgomery wrote about the death of Frede and how affected they both where by that when they worked with the original journals in Guelph.

There was a discussion about Ewan, Montgomery's husband, and his role as husband and companion and what Montgomery really felt for him. Åsa had just spent a week at the Confederation Centre looking at the back of manuscripts where she read quite a few affectionate letters from Ewan to Montgomery. Waterston: He was fondly remembered. He didn't understand LMM but was kind. Ewan gave her stability and companionship. He was a good audience, "four-square" kind of person. She was a perfectionist; he brought balance.

Montgomery was a dancing elf. Ewan didn't notice. [Editor's note: I love this description!]



Epperly does not embrace Mary Rubio's view that Ewan was, in a sense, the "father" of *Anne of Green Gables*. "I disagree with Mary, she knows it, I've told her this before. No way."
Montgomery planned ahead and did not need motivation from the presence of Ewan.

Question 4: Evidently there is still a lot to be explored here and I know that you, Betsy, are fascinated by Montgomery's use of color and her synaesthetic abilities. And Elizabeth, you told me in an e-mail not so long ago that you have got a growing interest in response theory, and how the human brain processes fiction during the reading experience. Our conference last year [in Sweden] was of some importance to that I hope. These are all very fascinating subjects that send you off on trails into completely other research disciplines. Could you say something about that and what your nearest plans and dreams are when it comes to your research on Montgomery?

Epperly is studying Finegal's Cave; "every cave is Plato's cave."
LMM was intrigued by modern times, many topics can be explored.
Waterston is working on decoding brain research and humor.

5. There's much more to Montgomery than her fiction. We have the journals, for instance, explaining the life of a woman's life during more than half a century, in a time when we saw great changes in the world. There is the matter of nature, which we have explored on this conference. Other fields of interest to Montgomery scholars have been the works transformations into other media, legal rights, island history, tourism etc. As mentioned your own research shows that you easily find yourself exploring other fields and subjects when you explore Montgomery's writing. Having followed Montgomery research for so long, can you say something about what your impressions have been along the way and what you expect of the future? Is there, for example, something that surprises you? Is there something that we should research that we haven't so far? Etc.

They both basically answered: "Everything!"

The questions from the audience [a "Ruskin" moment]:

Which tree would you be -- Elizabeth chose a Lombardy Poplar.

Betsy chose a maple because it is the most colorful.

If you were on island, what book would you take -- Elizabeth chose *Freckles* (Gene Stratton Porter) and *The Blythes Are Quoted* (because it's new). Betsy chose *Anne's House of Dreams* and a dictionary.

What flower would you be -- Elizabeth chose a Forget-Me-Not. Betsy chose a pansy and added that she was also asked what her favourite flower was (honeysuckle).

Finally, Åsa gave them (and Mary Rubio) each a framed print of a Grönkulla, the flower that has given *Green Gables* its title in Swedish, as a gift to the first generation of Montgomery scholars from someone representing the new generation. Elizabeth Waterston provided the last words from Emily Dickinson, "There is no frigate like book."





Conference Banquet

Woster Party

The Woster-Schreck family hosted a post-conference LMMLS gathering for friends of the Society and anyone who could find a ride to their cute cottage in Rustico. It featured Woster-style Minnesota treats, soul-satisfying talk, and show and tell [see *The Shining Scroll* December 2010 part 1]



Mary Beth Cavert shared this poem in her paper for the conference.

To A Desired Friend

L. M. Montgomery

I have a right to you! --
In your face I read you witty, loving, loyal,
Made for discontents divine, satisfactions royal,
We will dare more greatly, faring on a common way.
I know that we can be young and old together,
Playing life's great game with zest, caring little whether
Gain or loss come of it, so the game be worth the play! --
I would not be friends with all -- friendship is too fine
To be thus worn thread bare out -- but you are mine!

I know we love the same things: --
Little wandering stars, all the timeless rapture
Of a windy night when our thoughts are safe from capture,
All the pale witcheries of old enchanted woods; --
We can walk the open road when rosy twilights linger
Or when sunset touches us with a golden finger
Or be intimate with moonlight in gypsy solitudes.
Shining autumns will be ours, white immortal Mays,
Nights that will be purple pearls, binding in our days.

We will give each other
The right good gift of a laughter free from malice,
Glowing words that fall blood-red as drops from a chalice,
Daring to be silent, too, because we trust; --
We will be merry when the firelight purrs and flashes,
We will sorrow together over the white ashes,
When our high dreams have gone into the dust; --
Nice old rooms will nicer be for our jolly talks,
Gardens will the dearer be for our remembered walks.

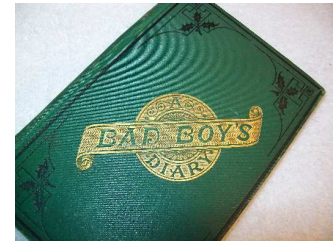
We have a right to each other; --
A right to the savor and the tang of losing and keeping,
A right to fellowship in sowing and reaping, --
Oh, there will not be time for all we have to tell; --
We have lost too much in the years that are behind us,
Let us take and hold now what is given to bind us,
Here's my hand -- take it as frankly -- all will be well: --
Till the last lure beckons, till the road makes end
You and I will keep our step, friend with friend.



(c. 1923-1926, in a letter to E. Weber, July 1926, published in Commonweal, 1927, The Blythes Are Quoted, 2009)

A BAD BOY'S DIARY
THE INSPIRATION FOR L. M. MONTGOMERY'S
LIFETIME OF JOURNALING

by Christy Woster © 2010



L. M. Montgomery's journal begins on September 21, 1889. She writes:

I am going to begin a new kind of diary. I have kept one of a kind for years-ever since I was a tot of nine. But I burned it to-day. It was so silly I was ashamed of it. And it was also very dull. I wrote in it religiously every day and told what kind of weather it was. Most of the time I hadn't much else to tell but I would have thought it a kind of crime not to write daily in it -- nearly as bad as not saying my prayers or washing my face.

On May 12, 1902 Maud wrote of her inspiration for keeping a diary while working at *The Echo* in Halifax.

Today I've laughed more than I've done for a month together. I've been re-reading '*A Bad Boy's Dirty*'. That book is responsible for *you*, my journal. Twas from it I first got the idea of keeping a "dirty". When I was about nine years old Mr. Fraser, the Cavendish school teacher, who boarded at our place, had the book. I think I regarded it as a classic then. I read it and re-read it and promptly began a 'dirty'. I folded and cut and sewed four sheets of foolscap into a book and covered it with red paper. On the cover I wrote 'Maud Montgomery's Dirty'. Years ago I burned it in one of my iconoclastic fits. It was a pity, for it really should have been preserved as one of the curiosities of literature. The 'bad boy' was, of course, my model. He spelled almost every word wrong; therefore so did I of malice prepense. He was always in mischief and wrote accounts of it in his diary. Although not very mischievous by nature, being bookish and dreamy, nevertheless I schemed and planned many naughty tricks for no other reason than that I might have them to write in my 'dere dirty'. But I had never seen the book since then and had forgotten it so completely that it was new to me. I just howled over it today for it was absurdly funny still -- even when I made a hero and model out of 'little Gorgie'.

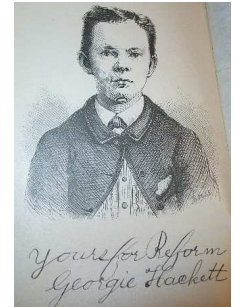
Who wrote this hilarious book and who was "little Gorgie" that Maud made a hero and model of? This is another Montgomery mystery to solve, one that will lead us into the fascinating world of dime novels and will introduce us to another woman author who began writing as a child and also met with great success.

Montgomery says she read the book when she was nine (that would have been in 1883-1884) so this is the era that I started the search. At first I could find no book with the title *A Bad Boy's Dirty* so I then searched with the correct spelling of "diary" and yes, indeed, there is a book titled *A Bad Boy's Diary*. I was able to purchase a copy that was published by J. S. Ogilvie and Company, 29 Rose Street, in New York. The copyright date states: 1880, Street and Smith. The book credits no author but there are many pages of advertisements in the back of the book, including one that tells us a bit more about *A Bad Boy's Diary*. It says:

The enormous sale which this book has had in the cheap form, and the universal demand for a complete and handsome edition, has induced the publishers to announce that such a volume is now ready and for sale everywhere, or will be mailed upon receipt of price by the publishers. One editor says of it: 'It made us laugh till our sides ached and the tears came'. Another says: 'It will

drive the blues out of a bag of indigo'. It contains new and unique illustrations, also the portrait and autograph of 'little Georgie', the record of whose experiences in his efforts to reform has delighted hundreds of thousands of readers. It contains 280 pages, and is handsomely bound in cloth, with ink and gold side and back stamp.

My copy is green cloth-bound with the gold stamping and the frontis is a drawing of a young lad that is signed "Yours for reform, Georgie Hackett". So this is the bad boy that inspired Maud to start her journals that we find so valuable today. The preface of the book sets the tone, stating:



Perhaps one of the most difficult things to do is to write a preface that will be read by all readers of the volume for which it is intended. In writing this preface, and in sending out this little volume, we make no apology, realizing as we do, that life is largely made up of trials and dark scenes, and feeling that whoever can do anything, however small or slight, to help one to pass through trial, or to lighten up any darkness, should do it as matter of duty, no less than of pleasure. We therefore send out this little book to be tossed hither and thither by the wave of public opinion, but wherever tossed we hope it will always bring light out of darkness, and joy to the despondent in life's battles.

The book begins:

I was ate years ole yesterday, an' mamma she says to me: "Georgie, wot would you like for a burthday present?" So I said a "diry", cause all my growed-up sisters keep a diry, an' I thought it would be about the figger. So mamma she got me one. I wanted to begin it all rite, so I stole up to Lily's room to copy suthin out o' hern; but she keeps it locked up in her writing-desk, an' I had a offal time getting a key that would fit. At last I found one, an' set down when Lil was out a calling an' coppied oph a page good as I could. So to-nite Mister Wilyem Smith he come to see Lil, like he does most every evening, a big, ugly ole bashlor that my sisters makes fun of behind his back, an' I was in the parlor with my diry in my hand an' he ast me wot I got, an' give me sum candy, an' I showed him my diry, and' he red this out loud to Lil and Bess. "I wish that stupid ole Bill Smith would keep hissself to home. He came agen Sunday night. I never, never, never, never shall like him on bit, but mother says he's wrich an' I must accept him if he offers.... Mr. Smith sed to me wot made you rite such stuff? I sed it wan't stuff-I got it out of my sister Lily's diry, an' he took his hat an' went.

The book continues with Georgie chronicling his many misadventures and the many difficulties these numerous troublesome predicaments cause him and his family. He causes many problems for his sisters in their courtship pursuits and at one point decides to run away to another town and stay there "till I'm grown up, cause if I don't my sisters'll all die old makes." After accidentally shooting the minister he states: "Ten to one if he dyes the'll be mene enuff not to let me go to the funeral."

While attending the circus Georgie gives an elephant a ginger cake that he had put red pepper in. He writes what happens next:

I gave the large one a gingercake; he seemed glad to get it, but elfants, like republicks, are ungrateful - (see my scool reder) - for he only just swallowed it when sunthing happened to me, I did not kno what-my teeth was shook like I was playing bones, and bang! I went right up agenst

the top of the tent-I xpect that little Georgie would have been no more, only he came down in a carefull of tanbark which they were going to put in the ring. That trechrus elfant had got mad gust because I put a lettle teenty bit of red peper in his cake. His keper had a lot of trubble getting him calmmmed down agen. He shoke his fist at me an said he would not care if I had got my head broke' as it was, there was a swelled place on it, an I flet kind of queer, so I took my seat and wated for the show to begin. I was sick of being kind to animals.

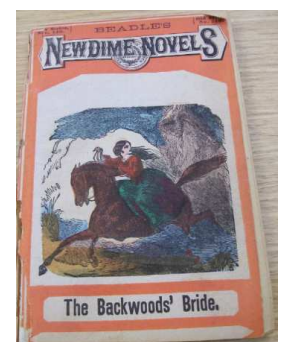


[Georgie reminds me of the current popular children's series *Junie B. Jones*, by Barbara Park, which is also written in the first person by a little girl who is constantly in trouble and relates her misadventures with a very misspelled narrative. Editor's note: Christy will have to let us know who is more naughty, Georgie or Davy Keith in *Anne of Avonlea*.]

The book was published anonymously but with further research I find that the author is credited as "Walter T. Gray," which in turn is one of the many pen names of Metta Victoria Fuller. Fuller was born in Pennsylvania in 1831. In 1839 her family moved to Wooster, Ohio, where she began her writing career at the age of 10, contributing some of her stories to local newspapers at the age of 13. In 1846, when she was just 15, her first book was published, *Last Days of Tul, a Romance of the Yucatan*. In 1848 Fuller moved to New York with her sister, Frances, who was also an aspiring writer. The sisters co-wrote *Poems of Sentiment and Imagination, with Dramatic and Descriptive Pieces* that was published in 1851. Fuller also published another of her own books that year - *The Senator's Son: or, The Maine Law, A Last Refuge*. She published at least four more books from 1852 to 1856 including *Mormon Wives: A Narrative of Facts Stranger Than Fiction*. Many of her works focused on moral issues including temperance and slavery. Later in her career her stories were more sensational in nature with themes of romance, mystery and adventure.

In 1856 Fuller married Orville J. Victor who was an associate editor for *The Daily Register* in Sandusky, Ohio. Shortly after their marriage, Orville began a job working for the periodical *Cosmopolitan Art Journal* so in 1858 Fuller found herself living in New York once again. Fuller's writing had been selling so well that *The New York Weekly* signed her to a five-year contract for the exclusive rights to her stories for the astounding sum of \$25,000.00, a huge sum for a woman to be making in the 1870s.

The *Cosmopolitan Art Journal* ceased publication when the Civil War began and Orville moved on to become the main editor for the House of Beadle and Adams. This firm is credited with the advent of the "dime novel." While most books of the time were being sold for a dollar or more, Beadle began selling their new "Cheap Series," also known as "Beadle's Dime Novels," for ten cents, beginning in July of 1860.



The "dime novel" is described in the dictionary as "a melodramatic novel of romance or adventure usually in paperback." Beadle still needed to make a profit so they began a new publishing philosophy. They used the cheapest bindings, paper and cover illustrations available and, by standardizing the size of these books, they decreased the cost of printing.

When Fuller's contract with *The New York Weekly* expired, she then published primarily for Beadle and Adams (no surprise as her husband was now the editor for the company). Orville would become one of the most respected editors in the dime novel publishing business.

Fuller's first novel published with Beadle and Adams was an anti-slavery novel titled *Maum Guinea and her Plantation Children: or, Holiday Week on a Louisiana Estate; a Slave Romance*. It was Dime Novel Number 33 in the Beadle and Adams series and was reportedly praised by Abraham Lincoln and Henry Ward Beecher. In 1866 Fuller's best-known work *The Dead Letter* was published under the pen name "Seeley Regester." *The Dead Letter* is credited as the very first detective novel ever published in America and a first edition of this book today commands very high prices.

Dime novels became very popular with the public, partly due to their brightly colored covers and cheap price. Beadle and Adams enlarged their series to include “The Dime Library,” “Half-Dime Library” (a series for juveniles), “The Fireside Library,” and the first series devoted exclusively to women’s romance novels, “The Waverly Library.” These brightly-covered, cheaply-made novels would eventually be described as “trashy fiction.”

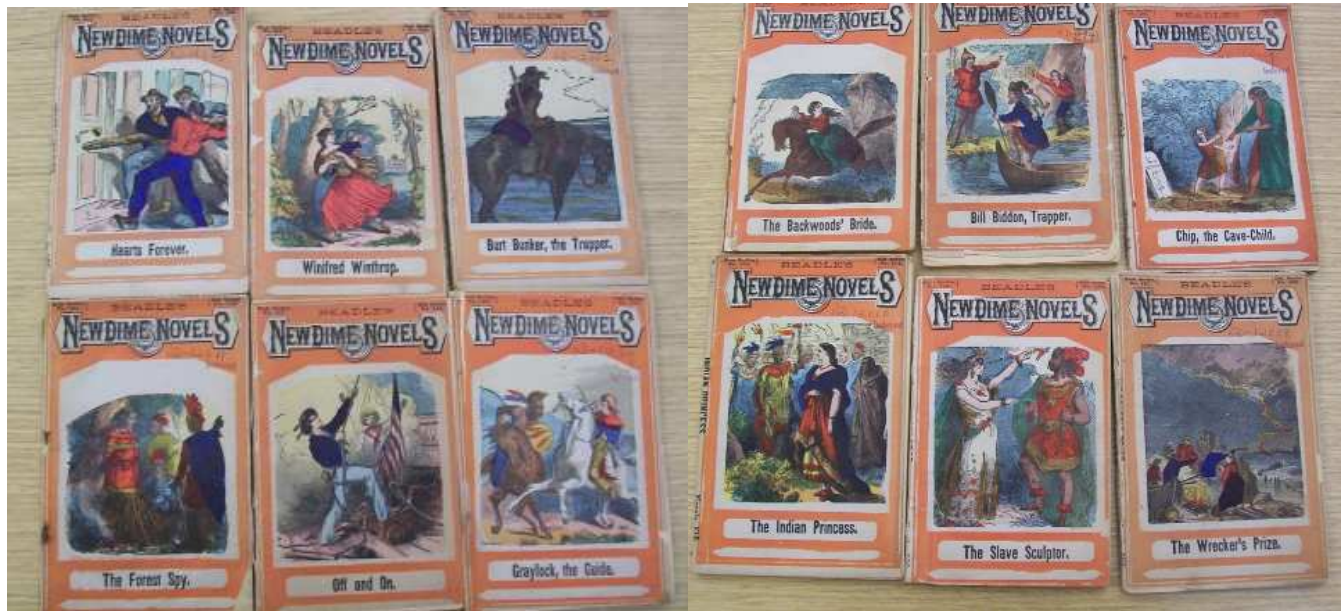
Metta and Orville Victor had nine children but she still found time to write a huge and varied amount of work. She continued to write poetry, fiction, sentimental romances, humor and social-issue novels revolving around temperance and anti-slavery, and even wrote a cookbook entitled *Dime Recipe Book, a Directory for the Parlor, Nursery, Sick Room, Toilet, Kitchen, Larder, etc.* Following the success of *The Bad Boy*, she wrote *The Naughty Girl's Diary* and *The Bad Boy's Pursuit in Becoming an Editor*.



In addition to “Walter T. Gray” and “Seeley Regester,” other pen names that Fuller used over her career include “Eleanor Lee Edwards,” “Corinne Cushman,” “Mrs. Mark Peabody,” “Rose Kennedy,” “Mrs. Orrin James,” “Louis LeGrand,” and “Mrs. Henry Thomas.” Some of her novels were published anonymously, as was the case with *The Bad Boy’s Diary*.

Metta Victor died in 1885. Her works have been reprinted over the decades with some still in print today. She has some very interesting parallels with L. M. Montgomery: she, too, began her writing career as a child, had her first piece published while in her teens, and also had a driven work ethic from an early age that led her to become an author of importance.

Maud's grandparents would probably not have allowed her to read any "trashy dime novels," but they assumed that a book lent by the school teacher would be wholesome and appropriate, and the hard-cover edition certainly looks respectable. *A Bad Boy's Diary* obviously made a great impression on Maud and spurred her to begin her own diary/journal. She lamented that she had burned her earliest diary, how interesting it would be to read about Maud's early adventures! We owe a debt to Metta Victor and "Georgie" as they were the catalysts that prompted Montgomery to keep a journal, and in turn left us with the treasures of her journals.



Sources

If you would like to read *A Bad Boy's Diary* on line, it is available at the Emory Women Writers Resource Project at: <http://womenwriters.library.emory.edu/>

Some of Mrs. Victor's other works are available on line at Project Gutenberg, including two more of her humorous works, *The Bad Boy at Home and His Experience in Trying to Become an Editor*, and *The Blunders of a Bashful Man* at: www.gutenberg.org

The Selected Journals of L. M. Montgomery, Vol. 1, 1985. Edited by Mary Rubio and Elizabeth Waterston. Pages 1, 281

A Bad Boy's Diary by Metta Fuller Victor 1880, J. S. Ogilvie and Company (pictures of the book are from Christy Woster's Collection.)

The Beadle and Adams Archives, Special Collections Department, University of Delaware.

The Hess Collection, Elmer Anderson Library, Special Collections, University of Minnesota. (Pictures of all other dime novels in this article are from The Hess Collection.)

ANNE DRESS

by Christy Woster

I came across this very interesting advertisement in *The New York Times*. It is child's clothing ad from the store Lord and Taylor in New York City. Lord and Taylor was started as a dry good store in 1826 by Samuel Lord and George Washington Taylor. They sold hosiery, misses' wear and "elegant" Cashmere shawls. It is the oldest upscale, specialty-retail department store in the United States. It was also the first store to make window displays for the Christmas shopping season that had holiday displays instead of just merchandise.

In 1932, Dorothy Shaver, who moved up the ranks of the company to become the first woman named president of a major store on Fifth Avenue, decided to promote the fashions of American designers by name. Until 1932, some of the best American clothing designers were not credited because French designers and clothing were preferred.

The ad also says:

We were convinced American designers would do better by your children than European couturiers. So this autumn we introduced fashions by Constance Ripley, for age 2 to 6, and my Marie Leeds, for ages 7 to 14. Mothers received them with open arms. Daughters fell in love with them then and there. Many mothers liked the whole idea so well they gave their daughters carte blanche in their selections. So we watched to see what the children liked best, cocked an attentive ear to hear why, and here's the result – more and even better young American designed fashions. You see, you had a hand in creating them yourselves. So you're pretty certain to like them.

(Constance Ripley designed clothing for many Hollywood films of the era, but I was unable to find any more information on Marie Leeds.)

The very first dress listed and illustrated in the ad is "Anne of Green Gables!" It is a velveteen dress offered in three-color combinations, brown with bittersweet, poppy with navy, and black with gold. It was available in girls' sizes 7 to 14 and sold for \$9.75. Other dresses in the collection were named after other famous literary characters such as Elsie Dinsmore, The Little Princess, Polly Pepper, Hans Brinker, and The Little Colonel.

Interestingly, these clothes were touted as American designed fashion for American children, but many of the outfits were named after literary characters from other countries. Now, would Anne Shirley have worn a velveteen dress in the style shown in the ad? Perhaps not, but it does show the popularity of L.M. Montgomery's character,

and the ability of name recognition to sell products. One wonders if Montgomery was aware of this clothing line, and if Lord and Taylor had to pay any fees to use the name of her book. It seems likely that if the store did have to pay “royalties,” they would have gone to L.C. Page and not to Montgomery.

Wouldn't it be wonderful to add this dress to your L.M. Montgomery collection, in all three-color combinations, of course! The search continues.

LAURAPALOOZA: A CELEBRATION OF LAURA INGALLS WILDER

by Emily Woster © 2010

Here is a brief summary of the events of Laurapalooza! Mark your calendars for July 12-14 2012, as they are planning event number two. We missed the first morning's activities but we arrived in time for the lunch banquet. Lunch was accented by a slideshow dedicated to the work of William Anderson. He was given the first Legacy Award from the Laura Ingalls Wilder Legacy and Research Association. His work is certainly important to the world of LIW scholarship/history and he preserved memories from many people who knew her and her family before they were lost.

After lunch was a special presentation by John Miller about the past and future of *Little House* scholarship. I appreciate the candidness with which he called for more research, more conferences, and a new look at the research questions facing LIW scholars. His approach as a political historian is certainly different from what many fans are used to, but he is a gracious and genuinely interesting speaker.

Jenna Hunnef then discussed the realities and rhetoric of risk-taking and claim-staking in the novels. Hers was an interesting study of Laura and Pa's way of discussing pioneer life. Jim Hicks, a retired physics teacher/professor, triangulated the exact location of the Anderson claim where Almanzo and Cap Garland retrieved the seed wheat during *The Long Winter*. He began by calculating the weight of a fully loaded sleigh, the possible speed such a sleigh could travel, and based on records of the light provided by a full moon, the possible dates that such a journey could be undertaken. He figured that Almanzo and Cap could have traveled 6-8 miles each way on a day around February 14, 1881 to retrieve the wheat. He triangulated the location of the Anderson claim and then looked in the National Archives and county land records to prove that Niels Anderson a) didn't plant a crop that summer as he'd sold his seed (he spend the summer as a seaman on the Great Lakes) b) planted oats the next year as he indicated to Almanzo and Cap c) lived on a claim with a ridge and a valley (as Laura describes it) just past Lake Thompson where the Lone Tree goes out of sight. So basically, Laura had everything but the distance and the fact that Anderson was not a bachelor described exactly in the book. He was a fantastic speaker and it was great to see another discipline (he had formulas and said things like “coefficient”) working in tandem with history/literature.

Barbara Mays Bousted, employee of the National Weather Service, was next and used her powers of historical climatology to substantiate Jim Hicks's dates. She set out to prove whether or not the “Long Winter” was as bad as Laura makes it in the book. And yes, it was. She proved that it was the only year on record to be both the coldest and the wettest in all the areas around DeSmet that kept records. She also proved that one of the clearest cold snaps occurred between February 14 and 16, 1881 making it the safest possible time for Almanzo and Cap's journey. Cool! When I spoke with her afterward she indicated that she will be returning to LIW studies to discuss the tornado that is described in *Little Town on the Prairie* as she is fascinated by the accuracy with which Laura recounted it. She also has in interest in the locusts from *On the Banks of Plum Creek* among other things.

There was then a panel with updates from all the home sites. They talked about their fundraising efforts and upcoming activities. It became really clear that the smaller sites at Pepin, Spring Valley and Burr Oak are, while not necessarily struggling, not having an easy time or it. They are making do with what little they get while sites like Rocky Ridge are working on much larger grant opportunities. Rocky Ridge just got city water and is working on plans to tear down the existing museum to make way for a much larger museum/archive. Members of the group from DeSmet were absent.

Finally Bill Anderson, John Miller and Pamela Smith Hill answered some questions from the audience about researching Laura and their opinions about the future of LIW study.

More presentations were: Pamela Smith Hill on the nature of biography and autobiography and the writing of *Laura Ingalls Wilder: A Writer's Life*; Sara Sue Uthoff on the evolution of book design for the *Little House* series; Suzanne Falck-Yi on the editing choices from manuscript to book *By the Shores of Silver Lake*, Laura's most heavily edited volume; Kay Weisman on the changes in American culture as evidence in the Helen Sewell, Garth Williams, and spin-off picture book illustrations; Gayle Abrahamson and Jane Palmer on MBTI tests of Rose and Laura. (basically, they were bound to disagree about the writing and editing of *Little House*); and a short panel on the Osage Indian and white relations in the Upper Midwest before the turn of the 20th century.

I presented on the idea of gender in *Little House on the Prairie* as compared to women's diaries of the Oregon Trail.

Our Friday evening was rounded out by Dean Butler's documentaries, "Almanzo Wilder: Life Before Laura" and "Little House on the Prairie: The Legacy of Laura Ingalls Wilder". Almanzo's documentary was well done, a great resource for those who want to go a bit beyond the books but aren't necessarily rabid fans. It's for sale at many of the home sites. The Laura documentary was very good and most likely suited for a similar audience, a public broadcasting option perhaps? He is still looking for the right place to distribute it. Following the films, Dean stayed around for some Q&A and certainly won the hearts of the conference attendees. He is gracious and grateful for the support of Laura fans and made it clear that he wants feedback. As my mom said, "he is so NOT Hollywood." (side comment: Let's watch movies at the next LMM conference! they even had popcorn...)

Saturday started with a screening of a Laura documentary, focusing largely on Rocky Ridge, that was aired on PBS stations in and around Missouri. After the film, author Wendy Corsi Staub gave an enthusiastic account of the ways in which Laura influenced her life as a writer, woman, mother and professional. She highlighted, at least to me, the ways that children's authors and authors like LIW and LMM get fans into autobiography. Nearly every speaker this weekend felt the need to tell their "Laura life story" just as we hear at the LMM conference. Personally, I find this endlessly interesting and endearing and a testament to the power of these writers to connect to diverse readers, as well as the power of childhood reading in general. Ann Weller-Dahl presented her ideas about why and how *Little House* is still so popular. As an elementary school teacher, she based her ideas on the usability and enjoyability of the texts over the decades. Finally, there was a panel featuring writers Wendy McClure (hilarious! follow her on Twitter as "halfpintingalls"), <http://www.wendymcclure.net/2010/07/aurapalooza-2010-putting-the-oh-in-mankato>, Erin Blakemore (fantastic! she even gave me a galley of her book! Editor's note: *The Heroine's Bookshelf*) and Sandra Hume (conference organizer and editor of "The Homesteader" newsletter) who talked about "Loving Laura in a Lindsay Lohan World." They discussed the world of *Little House* in pop culture from their childhoods in the 1970s-80s to now. Their informal style and use of audience polls was a really great way to discuss the cultural elements of *Little House* and end the conference. The conference was rounded out by a tin pail lunch and spelling bee. I only made it to round three.

Photographs contributed by:

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Ben at the Lake of Shining Waters