

L.M. Montgomery and the Politics of Home
June 19–23, 2024
Presenter Abstracts and Biographies

Yoshiko Akamatsu (Notre Dame Seishin U, JP), “Home and Identity in L.M. Montgomery’s Fiction: A Japanese Reader’s Perspective”

Dr. Yoshiko Akamatsu is a professor of English literature at Notre Dame Seishin University, Okayama, Japan. Her works include “Japanese Readings of *Anne of Green Gables*” in *L.M. Montgomery and Canadian Culture* (1999), “The Continuous Popularity of Red-haired Anne in Japan” in *Anne around the World* (2013), and “L. M. Montgomery and the Canadian Missionary Connection in Japan” (abbreviated title) in *The Looking Glass*, Vol. 18, No. 2 (2015). Publications in 2022 include her book *From Red-haired Anne to Black-haired Emily* (English translation), and a paper “The Problems and Possibilities Inherent in Adaptation” (abbreviated title) in *Children and Childhoods in L.M. Montgomery: Continuing Conversations*. She contributed “Anne in 21st Century Japan” to the 2023 digital exhibition, “The Anne of Green Gables Manuscript.” Her upcoming paper will appear in *L. M. Montgomery’s Emily of New Moon: A Children’s Classic at 100* (2024).

Abstract: L.M. Montgomery describes the close relationship between one’s home and one’s identity in her fiction. As is stated in *The Blythes Are Quoted*, “[I]t needs many things for a house to be home!” As the line suggests, a “home” is a complex place embodying the dichotomy of life (joy and sorrow, birth and death), and is shaped by the years. Considering the multiple meanings of “identity” (“Identity Theory” <https://iep.utm.edu/identity/>) and “home” (Duyvendak 110-24), this paper will analyze how “home” affects the identity of three characters: Anne Shirley, Walter Blythe and Emily Byrd Starr. It will mainly focus on Anne’s home of Green Gables, where the formation of a family of two siblings and an orphan in the late nineteenth century, reflects the “nuclear family” of the later twentieth century, or the “unrelated family” of the twenty-first century. Though the author may not have intended to present a new type of “family,” Green Gables has come to be seen as the epitome of a loving home by readers all over the world. Especially for Japanese readers in the post-World War II era, Anne’s “Green Gables” represents a place of freedom where one’s personal identity may be fostered. From a Japanese perspective, I will explain that this representation of Green Gables is one of the reasons why this novel continues to charm its Japanese readers. This paper will also consider Walter’s home(s) of Ingleside, and Rainbow Valley, and Emily’s home(s) of New Moon, and Prince Edward Island, comparing them with Anne’s. These special places teach each of the characters how to overcome their crises. In her fiction, Montgomery demonstrates how the power and sway of “home” affect one’s way of living and surviving through the interrelationship of “place” and the people that inhabit it.

Valérie Alfvén (Stockholm U, SE) “Home from Home? French Reception of *Anne of Green Gables*”

Valérie Alfvén is Senior Lecturer at the Institute for Interpreting and Translation Studies at Stockholm University. Her research fields are Children’s Literature Translation Studies (CLTS) and the Sociology of Translation. She is interested in translation flows and she is currently working on a research project on Swedish children’s literature translated to English in the aim to understand how this literature circulate to English-speaking countries and what cross the

frontiers. Her latest publications address circulation flows of picture book series between France and Scandinavia (*Strenae* 2023) and translating swear words from Swedish to French (*Synergies* 2023). She also wrote a chapter on retranslation of children's literature (Routledge 2024, forthcoming).

Abstract: *Anne of Green Gables* (1908) by L.M. Montgomery has been translated into French four different times (1924, 1964, 1986 and 2020). However, it was not until the success of the Netflix series "Anne with an E" (2017-2018) that Montgomery's text really became a success among young French readers. It took nearly 80 years for the book to be published in its entirety (1986), and the text was retranslated in 2020 in a lavish edition with a clear reference to Netflix on the cover.

This reception study intends to outline what happened to *Anne of Green Gables* in French and why this work didn't have the same success as in the English-speaking world. While tracing the French journey of *Anne of Green Gables*, I argue that this lack of success has had several different causes: 1) Children's literature does not easily circulate from "periphery" to "core" (from Canada to France); 2) the book's representations of Canada doesn't correspond to the French ones; 3) the romance genre doesn't exist in French; and 4) the Canadian view on French was censured.

Finally, the last part of the study shows that the translation of *Anne of Green Gables* in 2020 got a different reception. I argue that this is due in part to the Netflix series, but also, with help of the transcreation, to the effort of the publisher to create a new event while retranslating *Anne of Green Gables*. The consequence is that it gained a much larger audience, marking a turn in Anne's French journey, where it feels that Anne finally belongs home from home.

Margaret Augustine (UPEI, CA), EDI Roundtable

Margaret Augustine teaches in the Faculty of Indigenous Knowledges, Education, Research, and Applied Studies (IKERAS) at UPEI and co-author of a Mi'kmaq cookbook (2024) called *Mitji – Let's eat*.

Katherine A. Bell (Wilfrid Laurier U, CA), "Home as/and an Impasse: Thinking Through the Temporality of *Anne of Avonlea*"

Katherine Bell is an Associate Professor in the Department of English and Film Studies at Wilfrid Laurier University, where she teaches courses in Children's Literature, Tween Literature and Young Adult literature. She researches representations of adolescence in Canadian literature, with a specific focus on Atlantic Canadian fiction.

Abstract: Montgomery's *Anne of Avonlea* finds Anne in the prime of her adolescence; beholders are charmed, the narrator shares, by "the softly rounded girlhood of hers with all its strongly felt potentialities"(145). Yet, this novel also presents the reader with what might be called an impasse in Anne's story arc; here, she dutifully stays at Green Gables on account of Marilla's failing eyesight and need for help. In lieu of college, she takes a teaching position, helps raise twins who have come to stay at the farm, and encounters a few hurdles as she organizes an Improvement Society for the village. Yet pleasures also await Anne, and among these is a friendship with Miss Lavender, who describes herself as a "little old maid" (Montgomery 175). There is not an abundance of scholarly focus on Miss Lavender, but Sarah Galletly argues that she may easily be read as Anne's "shadow self" (Galletly 39) – a walking cautionary tale for the spinsterhood that may await Anne if she is not careful. Marah Gubar, however, stresses that the postponement of

Miss Lavender's romance with Stephen Irving "takes on the quality of a fortuitous detour, rather than a tragic loss of time" (Gubar 50). My paper seeks to engage and update scholarly conversation about Miss Lavender's significance to the plot – and to our understanding of Anne's growth – but I pay particular attention to the characters' description of the domestic spaces that house them during their collective impasse, particularly Echo Lodge. Home has long since been constructed as an imaginative site at the heart of female subjectivity – a space that constrains or enables different "potentialities" (145); my paper seeks to open up a conversation about how the narrative attentiveness to dwellings in *Anne of Avonlea* provides a space for contradictory ideas about female subjectivity to bump up against each other, converge, and challenge the reader.

Rita Bode (Trent U, CA), "“This Jane person ... knows her onions”: Cooking and Other Kitchen Things in *Jane of Lantern Hill*"

Rita Bode is professor of English Literature at Trent University, Canada. Her work on Montgomery has appeared in *CREArTA* and *Storm and Dissonance: L.M. Montgomery and Conflict*, and she is co-editor of three volumes of essays on Montgomery: with Lesley D. Clement, *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911–42* (MQUP, 2015); with Jean Mitchell, *L.M. Montgomery and the Matter of Nature(s)* (MQUP, 2018); and with Lesley Clement, Holly Pike, and Margaret Steffler, *Children and Childhoods in L.M. Montgomery: Continuing Conversations* (MQUP, 2022). She has also published on American and British women writers of the long nineteenth century. Recent publications include "Wharton's Living City in 'Bunner Sisters'" which appears in a special issue of the *Edith Wharton Review* on Wharton and Ecology.

Abstract: L.M. Montgomery's *Jane of Lantern Hill* is filled with moments that diminish the young female protagonist's sense of personhood and undermine the home as secure space. Her maternal grandmother consistently makes Jane feel small and inadequate. Montgomery's handling of Jane's growth toward empowerment aligns her novel with a significant thread in women's writing that takes what prevailing social norms consider small and trivial and positions them to reveal their value and significance.

Central to this process in Montgomery's novel are "kitchen things" and their associations. MoMA director Glenn Lowry, in his Foreword to the museum's 2010-11 exhibition, *Counter Space*, points to "the relationship between the history of kitchen design and the social history of women" (3), an association frequently found in fiction. From Harriet Beecher Stowe's celebration of Rachel Halliday's Quaker kitchen in *Uncle Tom's Cabin*, for instance, through the scornful dismissal of "kitchen things" by male figures of authority, as in Susan Glaspell's *Trifles* (1353), the kitchen and its associations hold a significant place in narrative developments.

Dad's affirmation of Jane's cleverness through his idiomatic "onions" (85) is particularly appropriate, for Montgomery's novel traces Jane's growing self-confidence through her associations with domesticity and triumphs in cooking. In making Jane's grandmother the harsh gate-keeper to domestic accessibility and its fulfilling rewards, Montgomery, moreover, figures forth a broad social critique of class and of what is "fair" (28). Grandmother Kennedy equates Jane's yearning to cook with "low tastes" that include "talking to the servants" (14-5). The grandmother's attitude toward the orphaned Jody, whom Jane befriends, suggests that the elitist self-serving attitudes that keep Jane out of the kitchen serve to keep the less advantaged, like Jody, in it, since in the boarding house next door, Jody is confined entirely to the kitchen and its endless tasks. Ultimately, Montgomery proffers nuanced complications to Grandmother

Kennedy's views of what is "barely respectable" (15) by revealing their potential for creative and gratifying endeavours.

Ruth Carlyle (Independent Scholar, UK), "'The old home calls': Feminizing Politics in L.M. Montgomery's 1916 *The Watchman and Other Poems*"

Ruth Carlyle comes to the politics of home in the works of L. M. Montgomery with a background in both literature and politics. She has an MA (Cantab) in English Literature from Newnham College, University of Cambridge, and a PhD in Politics from Birkbeck College, University of London. In her day job, she is Head of Knowledge and Library Services for NHS England, overseeing the quality assurance and development of staff in the 174 libraries in the National Health Service in England. She has a long-standing interest in female authors from the 19th and early 20th centuries and is a member of the Charlotte M. Yonge Fellowship. Ruth is also a singer and a lyricist and has commissioned and recorded musical settings of poems by Anne Brontë and Charlotte M. Yonge. She has a forthcoming EP of new song settings of L. M. Montgomery's poems, *The Old Home Calls*.

Abstract: Like many women in Canada and beyond, Montgomery hoped that the 1914–18 war would "open the eyes of humanity to the truth that the women who bear and train the nation's sons should have some voice in the political issues that may send those sons to die on battlefields" (*Everywoman's World*, 1915). In political science terms, Montgomery's statement expresses a 'maternal feminism' approach, with the nurturing role of women in the homes and communities of the private sphere providing the rationale for them to have a voice in the public sphere. Her 1916 collection *The Watchman and Other Poems* is dedicated "to the memory of the gallant Canadian soldiers who have laid down their lives for their country and their Empire." It is not, however, a collection of war poetry (Fisher, 2017). This paper considers the dedication, the poetry Montgomery chose to include, the pre-1916 poems she excluded and the categorisation of the poetry within the collection from the perspective of a maternal feminist approach to politics and the importance of the home. The collection is considered in the context of the idyllic landscape poetry carried by soldiers during the First World War, notably A.E. Housman's *A Shropshire Lad*. The comparison suggests that Montgomery chose to include poems that were not only an evocation of what she saw as the purple and gold of Canadian homelands, but a more intimate call to return to the values of the homestead and to remember the strength of the women who remain at home. This paper integrates close reading of some of the individual poems, including the role of Claudia as the audience for the monologue in 'The Watchman' and the mothering presence of home in 'The Old Home Calls.'

Abby Chandler (U Mass, US), "'All the Flowers I Want': Gardens as Evolving Representations of Home in L.M. Montgomery's Writings"

Abby Chandler is Associate Professor of History at the University of Massachusetts Lowell. She has published multiple articles on British North American legal and political movements in the eighteenth century. Her second book, *"Seized with the Temper of the Times": Identity and Rebellion in Pre-Revolutionary America*, was published by Westholme in 2023. She is also a gardener and a life-long reader of L.M. Montgomery and is working on a book which considers Montgomery's writings about gardens in context with the Arts and Crafts cultural movement of the late nineteenth and early twentieth centuries. She lives in North Andover, Massachusetts where she volunteers at a historical garden created in the early twentieth century.

Abstract: L.M. Montgomery's novels are filled with gardens described in enough detail to allow readers to mentally trace the paths leading from one plant to the next. She observed in her diary in 1908 that "one of my dearest wishes is to have a garden- a real garden ... but I hope I shall be able some day to have some sort of a garden where I can at least grow all the flowers I want." Montgomery's wistful desire for "a real garden" echoes throughout the early Anne books. The reader is given only occasional glimpses of a garden at Green Gables, despite its rapturous portrayal as Anne Shirley's adoptive home. By contrast, the carefully described gardens in which Anne forges her friendship with Diana Barry and, later, her engagement to Gilbert Blythe belong to other families in the Avonlea community. Not until after Montgomery's marriage in 1911 and the publication of *Anne's House of Dreams* in 1917 would Anne and her creator live in homes with their own richly detailed gardens; a pattern that Montgomery would continue in her later novels including, most notably, Emily Byrd Starr who, like Montgomery, becomes a garden writer in *Emily Climbs*. Connections between L.M. Montgomery's heroines and their homes have been documented by multiple scholars including Elizabeth Epperly and Mary Rubio. By discussing Montgomery's evolving portrayals of connections between her heroines and their gardens, this paper extends these conversations while also helping us to better understand how Montgomery, as both gardener and writer, claimed her own home spaces throughout her life.

Lesley Clement (Independent Scholar, CA), "‘Little pitchers have big ears’: Eavesdropping and Empathic Storytelling in the *Emily* Trilogy"

Lesley D. Clement, past visiting scholar at the L.M. Montgomery Institute (2019–21) and a consulting editor of the *Journal of L.M. Montgomery Studies*, has held teaching and administrative positions at various Canadian universities, most recently Lakehead-Orillia. She has (co-)edited the Vision Forum and the Vision, Mental Health, International Notes, and Revision collections of the *Journal of L.M. Montgomery Studies*. She has published on visual literacy, visual culture, empathy, and death in picture books and in Montgomery's writings. Her work on Montgomery appears in *Studies in Canadian Literature*, *L.M. Montgomery's Rainbow Valleys* (ed. Clement and Bode), *L.M. Montgomery and the Matter of Nature(s)* (ed. Bode and Mitchell), the *Journal of L.M. Montgomery Studies*, *L.M. Montgomery and Gender* (ed. Pike and Robinson), and *Children and Childhoods in L.M. Montgomery* (ed. Bode, Clement, Pike, Steffler). She is the co-chair of the Scientific (Programming) Committee for the IBBY 2026 Congress to be held in Ottawa.

Abstract: In *Eavesdropping in the Novel from Austen to Proust* (2003), Ann Gaylin describes "illicit listening" as "a process of acquiring secret knowledge about self and other" in which private information, often attained by a powerless person within an enclosed domestic space, becomes a tool for the novel to "foreground questions" of "narrative agency" and "debates of privacy and publicity within ... literal and metaphoric spaces" (1-2, 7, abstract). L.M. Montgomery's *Emily* trilogy has scenes of both inadvertent overhearing and covert eavesdropping that align with other processes of attaining "secret knowledge," such as unauthorized reading of private diaries and letters (aka snooping), and with dissemination through gossip. Indeed, it is during a scene when Emily overhears her aunts gossiping that Aunt Elizabeth says, "little pitchers have big ears," and Emily thinks, "I knew she meant me though my ears are not big, only pointed" (*ENM* Ch.17). These eavesdropping scenes, whether intentional or unintentional, raise obvious questions about the social practice of applying "one law of fairness for children and another for grown-ups" (*ENM* Ch.30) and more subtle questions concerning Emily's apprenticeship as an empathic storyteller: How and where has this "secret

knowledge” been attained? What kinds of power does this “secret knowledge” constitute? How does it affect the listener’s story? How permeable are the boundaries between intimate and private and between private and public, as they pertain to both self and other and to the written and spoken word? What does this permeability suggest about the “tenuousness of the false binary” between private and public (Gaylin 15)? When is it safe, appropriate, and/or permissible to transgress these boundaries? (And, time permitting: How as readers are we implicated in this overhearing of the intimate and private stories of others? What does our understanding that Montgomery herself was in the process of transcribing her private journals in the early 1920s bring to the conversation?) What “secret knowledge” does this “little pitcher” with “uncanny” ears (*ENM* Ch.26) take with her as she moves beyond self and island communities to a wider world and global readership – Charles Taylor’s “webs of interlocution” (*Sources of the Self: The Making of Modern Identity* [1989] 36) – in the final pages of *Emily’s Quest*?

Anna Maria Czernow (Adam Mickiewicz U, PL), “Belonging, Rejection and Playing on the Graveyard: The Politics of Home as the Politics of Childhood” (session 5C) and “Between Interpretation and Speculation: Swedish Traces in the First Polish Translation of *Anne of Green Gables*” (session 6B)

Anna Maria Czernow, PhD, is a researcher at the Adam Mickiewicz University in Poznań (within the Children’s Literature & Culture Research Team at the Faculty of Polish and Classical Philology). She received her doctorate on Mikhail Bakhtin’s carnivalesque theory in children’s literature from Warsaw University in Poland (2021). Her academic interests include the history and theory of children’s literature and translation studies. She has authored over 20 articles and book chapters and edited several monographs and books, among others, the English translation of Janusz Korczak’s works (London–Chicago: VM, 2018). In the years 2015–2023, she was President of IBBY Poland. She is also a literary translator, translating children’s and YA literature, popular literature, and essays from Swedish to Polish. She is working on an article for the *Journal of L.M. Montgomery Studies* following her paper presented at the “L.M. Montgomery and Re-Vision Biennial Conference,” UPEI 2022.

Abstract session 5C: Anna Czernow explores early Polish translations of *The Story Girl* (1936) and *Rainbow Valley* (1932) by Janina Zawisza-Krasucka. She addresses how the shape and status of homes depicted in the novels influence the children’s characters in performing their childhood (Waterstone 2008). Analyzing translation strategies, cultural context, and reception, she investigates how Montgomery’s politics of childhood found a place in interwar Poland.

Abstract session 6B: Sweden was the first country in the world to have a translation of *Anne of Green Gables* in 1909. The abridged Swedish translation *Anne på Grönkulla* [*Anne of Green Hill*] by Jensen has domesticating tendencies cutting or replacing unfamiliar place names, intertextual references, and flora and fauna due to targeting a younger audience (Rémi, 2019; Vogel, 2021). Archival research and traces in the translations show that the early success in Sweden inspired early translations in several other countries, including Poland (1911), Norway (1918), and Finland (1920). In all of these, Anne lives on Green Hill or Birch Hill, although Montgomery’s original text never explicitly discusses Green Gables’ location on a hill.

Daniella Sigrid Dedekind, (U Pretoria, ZA) “‘Toothsome concoctions’: Finding Home through Food in L. M. Montgomery’s Kitchens”

Daniella Sigrid Dedekind is a M.A. candidate in the Department of English at the University of Pretoria, South Africa, researching the connection between food and identity in L. M.

Montgomery's novels, particularly her Anne series. Having completed her BA in Law and English in 2014, she went on to study education, and currently works as an English Home Language teacher to high school students. She has a particular interest in Children's and Young-Adult Literature, as well as food writing.

Abstract: Anne arrives on Prince Edward Island in need of physical, emotional, and intellectual nourishment. She receives this at Green Gables, a space where the consumption and creation of food help to constitute her identity as a member of the Cuthbert household, and the Avonlea community. She carries her engagement with food and the rituals that surround preparing and eating it into marriage and motherhood when many of her food experiences link her to her past at Green Gables. This paper explores how, throughout Montgomery's own life and works, food is an important signifier (Katz, 1980; Yeung, 2015), creating a sense of "home". Focusing on the Anne series, the paper connects Montgomery's personal relationship with food, shown in her novels and parts of her journals, with her profound sense of nostalgia for Prince Edward Island, through writing about, cooking and eating the dishes she grew up with (Crawford & Crawford, 1996, Rubio, 1996). The paper uses Proust's (1913) discussion on involuntary memory to investigate the power of food to evoke nostalgic memories, as well as Boym's (2001) definition of nostalgia as not merely homesickness, but a yearning for something that no longer exists, or never existed, as a lens through which to read food experiences. In terms of this definition, the paper also engages with the nostalgic connection to food evoked through the immersive experience (Wesselius, 2021) of Macdonald's *The Anne of Green Gables Cookbook* (1985) and Crawford and Crawford's *Aunt Maud's Recipe Book: From the Kitchen of L.M. Montgomery* (1996) in readers who reach for the "dreams and echoes" (AA, 212) of the Island, showing how food in Montgomery's fiction is able to weave "a web of caring and pleasure" (Crawford and Crawford, 1996: vii), and help author, characters, and readers, find home.

Brenton Dickieson (UPEI, CA), "Anne's Theological Critique of Pastoral Ministry"

Brenton Dickieson (PhD, University of Chester) is a writer, researcher, university teacher, and host of the *MaudCast: The Official Podcast of the L.M. Montgomery Institute*. Originally from New Glasgow, Prince Edward Island, he grew up playing in L.M. Montgomery's Cavendish backyards and under the spell of the Kevin Sullivan Anne productions, but did not really discover her books until adulthood. His research considers how the creation of stories contributes to conversations about spirituality, theology, and cultural criticism, which he explores in his popular blog, *A Pilgrim in Narnia* (www.aPilgrimInNarnia.com). He was awarded the Elizabeth R. Epperly Award for Early Career Paper in 2020 for his article "Befriending the Darkness: L.M. Montgomery's Lived Theodicy in *Anne's House of Dreams*."

Abstract: As *Anne of Green Gables* begins, Anne's view of missionaries is as sad as her self-conception. Confessing that she is too homely to be chosen for marriage, Anne adds the caveat that "a foreign missionary mightn't be very particular" (Ch. 2). Anne eventually comes to see the mission field in her peculiar, romantic light—even if goodness is a "stumbling block" for her candidacy (Ch. 24).

From her first Sunday in the Avonlea church, Anne consistently offers vivid and increasingly mature theological and cultural critiques of church leadership. At the threshold of adulthood, Anne declares, "If I were a man I think I'd be a minister" (Ch. 31). In this living room theological session with Marilla, Anne outlines five requirements of a faithful church minister, which she supplements in later volumes. Undaunted by the insuperable gender divide of

professional clergy, and informed by her own deepening religious wisdom, Anne declares that “I think women would make splendid ministers” (Ch. 31).

Taking these complementary “I think” speculations and Anne’s pastoral principles, we might ask, “What kind of minister would Anne make?” Anne’s perspective as a girl and woman of *Green Gables* reorients institutional spaces of theological speculation and religious education. Anne’s space for theological reflection is the parlour far more than the pulpit. Male ministers are important but sublimated in the text. Instead, women come to the forefront as spiritual directors, church workers, and speculative theologians. While roast clergy would have been a familiar Sunday lunch delicacy in Montgomery’s era, Anne’s observations go beyond rural parish complaints as they penetrate a figure of impossible clerical expectations. From the traditionally feminine places at home, Anne presents a healthy theological and cultural vision of what a faithful minister of imaginative capacity might look like.

Kevin J. Dobko (Lakehead U, CA), “Intersecting Imaginations: L.M. Montgomery, the Scottish Diaspora, and Cavendish as Home”

Kevin J. Dobko, a recent graduate of the University of Toronto (Mississauga) with a major in Arts Studio/History and English Literature, is currently pursuing a teaching degree at the University of Nipissing. Canadian literature, issues of framing and representation in storytelling, and decolonizing approaches to visual design are his current passions during preparation for a teaching career focusing on media literacy and literature. After reading L. M. Montgomery in university courses and discovering the beauty of PEI in 2022, this poet and visual artist admits his favourite literary character is Emily.

For abstract see Margaret MacNeill.

**Elizabeth Epperly (former President, University of UPEI, Founder of LMML, CA)
“Montgomery at Home: Two Caves and a Book”**

Elizabeth Rollins Epperly, Professor Emerita of English, was the first woman president of the University of Prince Edward Island and is author of the first full-length critical study of all of Montgomery’s novels (1992) and author or editor of numerous other books and articles on Montgomery and on Victorian literature. She founded the L.M. Montgomery Institute at UPEI in 1993 to serve as a home and inspiration for L.M. Montgomery Studies. Curator of five real-time Montgomery exhibitions at the Confederation Centre of the Arts, she has most recently served as contributing consultant with Emily Woster (curator) for the Digital Museum Canada exhibition www.annemanuscript.ca that reproduces and annotates the complete manuscript of *Anne of Green Gables*.

Abstract: Epperly contends that Montgomery’s valuing of home is at the core of her personal politics, foundational for all of her writing, and an invaluable touchstone for assessing Montgomery’s times against a reader’s own. Epperly will consider how Montgomery negotiates her world and the world through interactions with a home place and through feelings of being “at home.” In 201, Epperly suggested that Montgomery’s visits to Fingal’s Cave in Scotland and Mammoth Cave in Kentucky were metaphorical, autobiographically significant bookends for her creation of home in Ontario. But Epperly had not visited either cave herself. Making those pilgrimages, Epperly discovered something unexpected: what Montgomery does NOT say may be as revealing as what she records. Epperly will compare how Montgomery negotiates “home”

in the context of the (pre-WWI) visit to Scotland and the (post-war) visit to Kentucky, and in the context of the satire of the 1931 novel *A Tangled Web*.

Susan Erdmann (U of Agder, NO), “Anne Among the Birches: Elise Horn and the First Norwegian Translation of *Anne of Green Gables*”

Susan Erdmann is an Associate Professor in the Department of Foreign Languages and Translation at the University of Agder in Kristiansand, Norway. With a PhD in Applied Linguistics from NTNU in Trondheim, Norway, she teaches in English-language teacher education. Her research interests include Norwegian/English translation of early 20th Century literature for young people and migrant language learning. She is the editor of the Nordic Journal of Language Teaching and Learning. She is a member of the Texts/Interpretations/Cultures and the Claimed Pasts research groups. Her article “Double Vision in *The Blythes Are Quoted: Reading Marked External References*” has been published in the “Vision” collection of the *Journal of L.M. Montgomery Studies*.

Abstract: While there is no clear evidence that the first Norwegian translator, Elise Horn, used the Swedish translation directly, the original Norwegian title, *Anne fra Birkely* (1918), evokes the Swedish title more than the English and evidence from the archive indicates that Horn may have assigned the name for Anne’s home herself, perhaps in response to the Swedish Grönkulla.

Melanie Fishbane (Western U, CA), “‘Strange and Lovely’: Finding Refuge at Laurel Hill Farm”

Melanie J. Fishbane is a PhD candidate at Western University and teaches English and children’s literature at Seneca College and George Brown College. Her work is published in *L.M. Montgomery’s Rainbow Valleys: The Ontario Years 1911–1942* and *Reconsidering Laura Ingalls Wilder: Little House and Beyond* and her essay, “Two Annes, Many Annes: A Writer’s Reflection on Reading *Anne of Green Gables* and *The Diary of a Young Girl*,” was published in the *Journal of L.M. Montgomery Studies* and is included in the print edition of *L.M. Montgomery and Reading*. Her YA novel, *Maud: A Novel Inspired by the Life of L.M. Montgomery*, was shortlisted for the Vine Awards for the best in Canadian Jewish Literature.

Abstract: This paper examines how L.M. Montgomery queers the traditional home and relationships in her journals by finding refuge at Laura and Will Pritchard’s family farm, Laurel Hill. Recognizing Montgomery is in unsafe spaces, both siblings provide protection against her stepmother’s “hostile benevolent eye” and John Mustard’s sexual harassment.

Colleen Foster (Western U, CA), “‘The Sense of Naming a Geranium’: Cross-Species Solidarity in *Anne of Green Gables* and the Poems of Emily Dickinson”

Colleen Foster holds an MA in English Literature and a BA with Distinction in English Literature and Italian Studies, both from Western University, as well as a graduate certificate with Honours in Creative Book Publishing from Humber College. She recently presented papers at the Popular Culture Association (PCA/ACA) National Conference in Chicago, Illinois and the Aesthetics of Contamination Conference in St. John’s, Newfoundland. Colleen’s primary research interests are American Literature and the alternate realities of Emily Dickinson. She will begin her PhD candidacy at the University of Waterloo this September.

Abstract: This paper examines characters at home in the natural world. This paper employs Timothy Morton’s ecocritical theory to demonstrate how solidarity with nature informs the

relationship between Dickinson's speaker and Sue, and allows Anne to reintroduce Diana to their shared home.

Trinna S. Frever (Tenured Independent Scholar, US) “Help! There’s a Feminist in the Kitchen!": L.M. Montgomery, tTrinnahe Domestic Scrape, and Feminisms Plural”

Trinna S. Frever holds a bachelor's degree in two fields (English and Psychology) from the University of Michigan, Ann Arbor, and Master's and doctoral degrees in English from Michigan State University. Frever's work focuses on intermedia, inter-art, and transmedia analysis of multicultural fiction, illuminating intersections between oral storytelling, visual images, music, print culture, and our ever-expanding concepts of “text” and “story.” Frever taught at the University of Michigan and elsewhere before earning tenure at Palm Beach State College in Florida. An established Montgomery scholar, Frever has presented at ten prior L.M. Montgomery conferences, published six scholarly essays on Montgomery's work, and taught UPEI's signature course on L.M. Montgomery. Frever's current collaborative L.M. Montgomery project with Dr. Kate Scarth, *Your LMM Story: The World of L.M. Montgomery and Her Fans*, is under review at the University of Toronto Press. Dr. Frever lives in Florida and works as a tenured independent scholar and fiction writer. Learn more at trinnawrites.com.

Abstract: L.M. Montgomery can be interpreted as a feminist writer for her portrayals of non-traditional gender relationships, her postponement and creative adaptation of the “marriage plot” for her heroines, and her advocacy for female education and economic independence. Montgomery can equally be interpreted as a gender traditionalist because she marries off her heroines, depicts cooking and kitchen work as women's roles, emphasizes home life and the private sphere, and accentuates the importance of women's physical appearance, fashion, and style. The vast majority of critical work on L.M. Montgomery, particularly analysis of the domestic “scrape” or kitchen mishap that commonly appears in the work of Montgomery and her contemporaries, treats these interpretations as binary prospects. That is, either Montgomery is a feminist who advocates independent women or a traditionalist who believes a woman's place is in the home.

This essay argues for an expanded definition of feminism that encompasses both a celebration of traditional women's work and spheres—cooking, gardening, needlework, and so on— and an advocacy for women's expanded roles in the world through education, career, and financial independence, using Montgomery's portrayal of the domestic scrape as both lens and prototype. This analysis revisits the domestic scrapes in Montgomery's fiction and that of others—Alcott, Douglas Wiggin—with an eye to undoing the either/or thinking that dominates much prior analysis of these scenes. Instead, this essay casts domestic scrapes as simultaneously embracing the domestic and marking its limitations, paving the way for a growing, eco-and-agro-centric definition of feminism particularly suited to the multicultural and multinational Americas.

Miranda Green-Barteet (Western U, CA), “Do you never imagine things different. . .?": Imagined Spaces and Heterotopias in *Anne of Green Gables*”

Miranda Green-Barteet is an Associate Professor, cross-appointed in English and Writing Studies and Gender, Sexuality, and Women's Studies at Western University. She has published on constructions of womanhood in 19th-century U.S. literature, race in Young Adult dystopian literature, and representations of space in slave narratives. Her co-edited book, *Race in Young Adult Speculative Fiction*, was recently awarded the Best Edited Collection for 2023 by the Children's Literature Association.

Abstract: This paper applies Foucault's theory of heterotopias to Montgomery's novel. Through imagining, Anne turns unwelcoming spaces, such as Mrs. Thomas' home, into comfortable ones, like Green Gables. This paper considers how Anne's fantasies transform discomforting spaces into ones of joy and comfort.

Arpita Ghosal and Scott Sneddon (Independent Scholars, CA), “‘A dust-pile of her own’: Inheritance, Identity, Agency, and Home in L.M. Montgomery's *The Blue Castle*”

Arpita Ghosal (she/her) holds a PhD in 19th-century English literature from the University of Toronto, and taught in the Ontario college and university system for eleven years before joining the Toronto District School Board as an educator, Instructional Leader of English—Literacy, and Instructional Coach of K-12 teachers and administrators. An advocate of diverse children's literature, especially BIPOC and Canadian writers, she has taught credit courses in children's literature at three Ontario post-secondary institutions, and regularly profiles children's and YA authors on *SesayArts Magazine* (sesayarts.com).

Abstract: LM Montgomery's *The Blue Castle* (1926) is a rarity: she wrote it about and for adults, and set the story in proximity to her own Ontario home. And writing it served her as a psychic “daily escape from the intolerable realities” of her own home. Perhaps this is why the place—not the heroine from the place—is the book's title. And why “home”—the competing locations, the various definitions, and the question of who chooses it and how—is the subject of contention among the novel's 29-year-old unmarried protagonist Valancy and her family, community and eventual husband.

In this paper, we explore this romance's focus on, first, the inherited family home as a place of constriction, thwarted motion, scrutiny, and sameness. It is populated by the residue of past lives, divorced from the natural world and the flow of time, and generates no personal past or future. Second, the imagined fantasy home as a place of respite—and peril. Antithetical to her real home, Valancy's imagined Blue Castle exists within an idealized nature and features elastic dimensions and evolving inhabitants. Time flows here as a negative reflection of her mounting unmet desires. And, third, the created home—Valancy's real Blue Castle—as the ultimate, yet difficult-to-attain seat of identity, autonomy, connection and purpose. What Lesley Strutt calls “Valancy's courage to break out” is no less than an incremental and systematic assertion of agency through which she wills into existence the home she wants.

Of course, the complicating factor in *The Blue Castle* is the source of Valancy's agency, which is the accidental misdiagnosis of her fatal heart condition, after which she opts, per Elizabeth Waterston, “not to languish, but to live her own life, a mark of her modernity”. How should we read these meditations on home: as a Carpe diem cautionary tale? As a wish fulfillment fantasy that reinforces limitations on female autonomy and ambition? Or as a recipe for how to create – and live in – the home you want, in the place where you are?

Robert Guy (Independent Scholar, US), “Negotiating Reality: Longing, Belonging, and the Hope of a Redeeming Providence”

Robert Guy is an independent scholar and writer whose keen interest in the questions of theodicy, lament and hope, and whose ongoing search for authors who meaningfully probe life's profound questions, has recently led him to more closely reexamine the works of L.M. Montgomery. He recently stepped down as president of Grove Manor Senior Care facilities,

having spent three decades in geriatric care and chaplaincy, with extensive experience helping people work through personal, relational and theological crises. He holds multiple graduate degrees in history and theology, including a Doctor of Ministry from Pittsburgh Theological Seminary, and a Ph.D. in History and Divinity from the University of Aberdeen. He remains actively involved in numerous non-profit foundations, and lives with his wife in western Pennsylvania.

Abstract: Drawing from Montgomery's abundant hope-filled comments and encounters, this paper probes the author's desire to serve as "a messenger of optimism and sunshine, despite the reality of her ongoing personal challenges, recurring unrest, and ever-encroaching shadows," along with her use of "home" as a relational and redemptive influence. Primary attention is given to the middle volumes of the Green Gables series, which depict the unfolding process of Anne anticipating, establishing and overseeing a home of her own. Those books that Montgomery wrote later in life (*Anne of Windy Poplars* and *Anne of Ingleside*) are contrasted with those written early in her career (*Anne of the Island*, *Anne's House of Dreams*), and examined in light of Montgomery's private life and the world's broader concerns, as reflected in her journals. Special care is taken to accent Montgomery's distinctive voice as it speaks to universal concerns, including the constructive role of longing and aspiration, the tensions between human agency and limitation, and the disrupting and reorienting nature of change—all of this against the backdrop of her insistence upon the nebulous notion of providence.

Ewa Henry-Dawson (Independent Scholar, CA), "‘Ellen Greene was a fat, lazy old thing of no importance.’ The Perception of Domestic Servants at the Turn of the Century"

Ewa Henry-Dawson is the author of the first comprehensive 8-part biographical cycle on L. M. Montgomery in the Polish language, which was published in Poland from 2004 to 2006. It was later revised, expanded, and published in Canada in 2017. She has also authored numerous articles on L.M. Montgomery's life and writings.

Since immigrating from Poland to Canada in 1989, she has pursued her passion for everything related to L.M. Montgomery and has popularized it among Polish and English-speaking audiences.

A graduate of York University, she is a visual artist and writer with a keen focus on women's published and unpublished life writings. Ewa examines women's lives through the lens of societal and legal expectations and limitations. The results of her research find an artistic outlet in her creative non-fiction, poetry, and paintings.

Abstract: Ellen Greene, Judy Plum, Susan Baker, Rebeca Dew et al. – we meet them on the first pages of L.M. Montgomery's books. They are the live-in housekeepers of the Starrs, Gardiners, Blythes, and other "Montgomerians." Middle-aged, single, unattractive, often ridiculous, yet also loving, nurturing, and loyal. In this paper, I will discuss the historical socio-economic position of female domestic workers, as well as their emotional well-being at the center of large Maritimes families. While providing essential services and emotional support, and sometimes taking on the role of surrogate mothers, they often remained outsiders subtly reminded of "their place." *Below Stairs: The Domestic Servant* by Marilyn J. Barber, amongst other sources, provides a historical perspective on the issue.

This paper argues that despite their subordinate status, these working women often enjoyed more autonomy than the mistresses who employed them. Unmarried women gained the right to vote in

municipal elections in major PEI cities as early as 1888, affording them a degree of independence. Paradoxically, higher social status limited mistresses' opportunities for independent income. Married women were subject to the doctrine of 'marital unity,' which granted husbands economic control. *Separate Spheres: Women's Worlds in the 19th-Century Maritimes*, edited by Janet Guildford and Suzanne Morton, supports this perspective.

Montgomery herself, in addition to creating numerous fictional servant characters, employed maids in her own household. I examine Montgomery's attitudes toward her personal housekeepers, drawing from her journals and contextualizing them within her literary characters. Furthermore, this analysis highlights parallels between Montgomery's views and societal norms in Canada and Europe, particularly Poland, during the turn of the century. To illustrate this, the paper draws comparisons to the social situation of Polish women as depicted in the writings of Montgomery's contemporaries, such as Kazimiera Bujwidowa, Zofia Nałkowska, and Eliza Orzeszkowa.

Amanda Himes (John Brown U, US), "Late 19th Century Orphans: Criminals or Victims? Or, Mrs. Lynde's Imagination Rivals That of Anne Shirley"

Dr. Amanda E. Himes is Associate Professor of English at John Brown University in Siloam Springs, Arkansas, where she teaches classes on the literature of the eighteenth and nineteenth centuries, Jane Austen and the Brontë sisters, and detective fiction. She earned her doctorate from Texas A&M University in 2006. Her article on Jane Austen's *Sanditon* can be found [here](#).

Abstract: As every reader of *Anne of Green Gables* knows, Matthew and Marilla Cuthbert's adoption of Anne Shirley results in a wonderful outcome for all three lonely people. However, in their early conversation at Green Gables about orphans, Mrs. Rachel Lynde tries to warn her friend Marilla about the dangers of adoption: "You're bringing a strange child into your house . . . Why it was only last week I read in the paper how a man and his wife up west of the Island took a boy out of an orphan asylum and he set fire to the house at night ---set it on purpose---and nearly burnt them to a crisp in their beds." Warming to her tale, Mrs. Lynde continues with stories of egg-sucking orphans and one notable case where an orphan put poison in a well "and the whole family died in fearful agonies." Do Mrs. Lynde's fearful stories of homicidal orphans materialize from factual account or fictive reporting?

Paul Keen's chapter in *L.M. Montgomery and the Matter of Nature(s)* would appear to examine this point, noting that in social discourse, the "spectre of the orphan" tended to function threateningly. For Beverly Crockett, the orphan figure was stereotyped further as a "corrupt young criminal" (Qtd. Keen 159). Keen's essay is mostly concerned with the way L.M. Montgomery destabilizes the nature-vs.-nurture debate with her protagonist Anne, however, a move away from Mrs. Lynde's orphan-as-criminal theme.

The idea of criminal orphans may well come from fiction: Charles Dickens' *Oliver Twist* and *The Mystery of Edwin Drood* both feature suspicious orphans and criminality. The stereotype of the violent, rather than the victimized orphan, is one that will haunt Anne Shirley during her coming-of-age at Green Gables, while the germ of this bias may stem from the institutionalized nature of orphanages, established because of a perception that the orphan was "dangerous to the welfare of society" rather than any "truth" about the nature of the unfortunate children within their doors (Eve P. Smith, "Bringing Back the Orphanage").

Daniela Janes (U Toronto, CA), “Single Women in Rented Rooms: Boarders and Landladies in *Anne of the Island* and *Anne of Windy Poplars*”

Daniela Janes teaches Canadian literature in the Department of English and Drama at the University of Toronto Mississauga. She has published on Montgomery in *Canadian Literature* (“‘The Clock is Dead’: Temporality and Trauma in *Rilla of Ingleside*” [2021]) and the *Journal of L.M. Montgomery Studies* (“A Cat of One’s Own: The Woman Writer and the Feline Companion in *Emily of New Moon*” [2024]). She has also published articles on historical fiction, nineteenth-century social reform writing, the castaway narrative, and the short story cycle. She has presented conference papers on Montgomery at ACCUTE in 2017 and at the LMMI’s Biennial Conferences in 2018 and 2022.

Abstract: This paper investigates the role of boarders, landladies, and rented rooms in Montgomery’s work, focusing on two *Anne* texts published more than twenty years apart which nevertheless share common concerns about the single woman’s need to find safe, secure housing. *Anne of the Island* (1915) and *Anne of Windy Poplars* (1936) pick up Anne’s story as a young woman—first as a student at Redmond College and then as a principal and teacher at Summerside High School in the years before her marriage—when she must seek housing and create a home for herself away from Green Gables. While her sojourn at Patty’s Place during her college years offers a feminine utopia of friendship, independence, and self-sufficiency, this time is bracketed by her experiences as a boarder. As Wendy Gamber notes in her study of nineteenth-century American middle-class boarders, boardinghouses complicate ideas about the home by making domestic space commercial and “public” (290). Anne’s reflection, early in *Anne of the Island*, that “a boardinghouse isn’t home” captures this ambivalence. Through an exploration of the mutually constituting figures of the boarder and the landlady, this paper argues that Montgomery’s novels of Anne’s college years and working life show the author engaged in urgent questions related to the single woman’s domestic experience as a boarder in other people’s homes. The shared precarity of the young woman who seeks room and board and the older woman who takes in boarders invites consideration of how Montgomery uses the figure of the boarder to explore housing precarity and economic marginalization. Montgomery’s representation of unmarried working women and their lodging also allows us to draw connections to Montgomery’s own experiences as a student and teacher living in rented rooms.

Caroline E. Jones (2024 Visiting Scholar, US), “L.M. Montgomery and the Politics of Home”

Caroline E. Jones is the current Visiting Scholar of the L.M. Montgomery Institute and the Chair of the 2024 conference, “L.M. Montgomery and the Politics of Home.” Much of her work on Montgomery focuses on motherhood in the author’s life and work, including “The Shadows of War: Interstitial Grief in L. M. Montgomery’s Final Novels” (McKenzie and Ledwell, *L.M. Montgomery and War*, 2017) and “The New Mother at Home: L.M. Montgomery’s Literary Explorations of Motherhood” (Bode and Clement, *L.M. Montgomery’s Rainbow Valleys: The Ontario Years, 1911-1942*, 2015). She has additionally published chapters on Montgomery and children’s play and on Montgomery and issues of class. She has explored Montgomery’s gendered development of young artists, the role of religion in her work, and many of her portrayals of adolescence. Each of these topics contains elements that contribute to the theme of the 2024 conference, “L. M. Montgomery and the Politics of Home.”

Abstract: Anne Shirley's eleven-year quest for a home, Emily Starr's struggle to find home after her father's death, Pat Gardiner's passion for her childhood home, and Jane Stuart's homecoming to Prince Edward Island exemplify L.M. Montgomery's preoccupation with the idea of home. Montgomery's own complex relationships with homes, communities, and natural places are made political by readers' increasing awareness of and willingness to grapple with the displacement of Indigenous and Acadian peoples from the lands that Montgomery loved best. These displacements are inherently political: displacement from homes or parents, displacement of indigenous peoples, displacement based on social or economic class, displacement based on marital status or gender, displacement from community. Montgomery endured repeated displacements, from early childhood until her husband's retirement, causing the author's sense of home to shift throughout her life—home became a tenuous proposition, which is made evident through her characters' ongoing quests for home and belonging.

Kate Jones (Independent Scholar, CA), “Hope When Everything is Hopeless: Re-building Hope in Montgomery's Post-War Novels”

Rev. Kate Jones is an ordained minister in the United Church of Canada, having graduated with a M.Div. from the Atlantic School of Theology (2017). She has been published in *Reformed World* (“The Crucified Earth: A Theological Response to the Proposed Energy East Pipeline,” vol. 67, issue 3, 2018) and is a co-author of *It's Real Ministry: How Part-Time and Bi-vocational Clergy are Challenging and Empowering the Church* (2022). Her theological interests include hope and practical theology (especially around identity). She is currently in full-time ministry with Two Rivers Pastoral Charge in rural New Brunswick and is a life-long reader and re-reader of Montgomery's works, along with related scholarly work.

Abstract: As the wife of a Presbyterian minister, faith, theology, and church politics were part of L. M. Montgomery's home life. The Great War (1914-1918) not only fell at the mid-point of Montgomery's writing career, but it was also a major disruption to the Protestant world-view, particularly with respect to hope. No longer could the world be seen to be gradually improving until the Kingdom of God was realized on earth – the devastation of the war had shattered that illusion. A new foundation for hope had to be built. Hope, in a theological sense, is trust in God's promises for the future. It is more than wishful thinking for a better future; it is a confident expectation that this better future is going to be realized. Despite the shattering of hope in the years following The Great War, Montgomery's novels written in the post-war years demonstrate a surprising amount of hope in the lives of their characters. B. Dickieson has explored *Rainbow Valley* (1919) as an embodied heaven, however this book also includes explicit theological commentary on the nature of hope. *Rilla of Ingleside* (1921) addresses hope in the aftermath of the Great War, as the family and community need to believe that the sacrifice of the war will birth a better future. And in *The Blue Castle* (1926), Valancy is able to break free from her oppressive life by trusting that a better future was possible despite a hopeless diagnosis. This paper will explore these three novels through the lens of hope, bringing them into conversation with theologians contemporary to the time and place in which they were written, arguing that these novels' hope in a better world parallels that of the wider theological worldview.

Sally Jones (Northwestern Polytechnic, Alberta, CA), “Spiritual Homesickness: ‘Soul Loneliness’ in Montgomery's *Jane of Lantern Hill* and Other Novels”

Dr. Sally Jones is a graduate of Trinity Western University (BA), Middle Tennessee State University (MA) and University of Aberdeen (PhD). She teaches courses in Early American and

Early Canadian literature, British Victorian literature, and Detective Fiction in the English programme at Northwestern Polytechnic in Grande Prairie, Alberta. Her research in Victorian and Early Modern British literature traces G. K. Chesterton's religious and cultural influence in the field of detective fiction, particularly his creation of the priest detective who applies sympathy and humanity to the solution of crimes. Currently, she is researching the life and works of Edith Wharton, and has recently been awarded a Research Award from the University of Aberdeen to investigate the more than 50,000 pieces of Wharton's personal papers archived at Yale University and Indiana University. She has also been visiting scholar in the personal library of Edith Wharton at Lenox, Massachusetts, as part of her ongoing research.

Abstract: Like other characters within a nostalgic literary tradition, L. M. Montgomery's heroines are often characterized by their longing for a home and for a community of "kindred spirits" to surround and support their true identities. Underlying their longing to belong is an intense loneliness, one that is not necessarily mitigated by the security of interior spaces. "It is not better inside – just a different kind of loneliness," Montgomery recorded in her journal. In her 1937 novel, *Jane of Lantern Hill*, Montgomery complicates the search for home by defining what a home is not: her character Jane rejects the grandiose house provided by her maternal grandmother and resists training that classifies domestic achievements as working class activities, unsuitable to a girl of her social standing. Indeed, portraits of many privileged homes and domestic scenes in Montgomery's novels are shadowed at times by an ineffable sense of homesickness and nostalgia. Camilla Cassidy, who has noted "integral threads of regretful memory" in Thackeray's historical novels, observes that "nostalgia creates a point of contact between narratives of memory and exiled or otherwise homeless and marginalized characters." Montgomery's marginalized characters, from her orphan Anne to those from fractured families, like Jane, move from isolation to the discovery of a true home and a restored family, in fact, a recovery of an idealized childhood experience. Yet their inner journeys are also fraught with painful epiphanies of loss, of a longing that cannot be satisfied, a kind of spiritual homesickness Montgomery identified in her own life as "a great soul loneliness." This modernist ache places Montgomery's novels at the intersection of nostalgic and modernist literary impulses, with characters who may reflect George Lukács's concept of the "transcendentally homeless," searching for touchstones of a spiritual home in an increasingly alien modern world.

Maryam Khorasani (U Florida, US), "Anne as Pastoral?: An Ecocritical Reading of the Local Landscape in L.M. Montgomery's *Anne* Books"

Maryam Khorasani is a PhD student in English at the University of Florida. She earned her BA and MA at the University of Tehran, Iran. Her research focuses on the intersection of children's literature, philosophy, and narrative theory. For her dissertation, Maryam will apply theories about non-human narratives to contemporary Anglophone children's literature. Her work has appeared in *International Research in Children's Literature* and she has a forthcoming article in *Children's Literature Association Quarterly*. In recent years, Maryam has presented at ChLA and IRSCL on topics related to ecocritical approaches to the works of Lemony Snicket and L.M. Montgomery.

Abstract: Although L.M. Montgomery designates Anne as belonging to "the green, untroubled pastures" of the pre-World War I era, she refuses to portray the child character's relationship with nature as uncritically romanticized. While existing research on Montgomery's depiction of

nature has predominantly emphasized its transcendental and healing qualities (Epperly “Natural Bridge”, Gammel “Reading to Heal” as well as its potential to cultivate empathy (Clement “The Empathic Poetic Sensibility”), this paper explicates how the *Anne* books problematize a romanticized overidentification with the non-human world. In the *Anne* series, the concept of home and the non-human entities belonging to it provide a space to foster a broader and more inclusive attention towards environmental concerns. Employing the ecocritical theories of Val Plumwood and Marco Caracciolo, this study explores how the metanarrative space in the *Anne* books highlights the inadequacy of human language in fully capturing the true ontic state of nature. In addition to underscoring the epistemological limits of knowing and understanding nature, Montgomery’s narrative explicitly draws attention to nature’s indifference to the world of human suffering, thus defamiliarizing the sense of unbroken unity with nature characteristically associated with romantic and transcendental literature. Building on ecofeminist theories and a feminist ethics of care, I examine instances of personification in *Anne* that establish familiar non-human entities as worthy of care and respect without relying on an abstract overidentification with nature. Focusing on the *Anne* books’ refusal to portray the elimination of the self as the only way to foster a caring relationship with nature, I posit that Montgomery’s narrative instead focuses on the significance of the particular and the personal in her representations of nature on a local, domestic level.

Nomisha Kurian (U Cambridge, UK), “A Troubled Paradise: Home and Childhood in Lucy Maud Montgomery's Writing”

Dr. Nomisha Kurian is a Teaching Associate at the University of Cambridge, where she completed her PhD on children’s wellbeing. She recently became the first Education researcher to win the Cambridge Applied Research Award for “outstanding research with real world application” and was the 2023 recipient of the Cambridge Vice-Chancellor's Award for Social Impact. Previously, as a Yale University Henry Fellow, she used international human rights law to design an anti-bullying framework for marginalised children. Her work has most recently been published in the Oxford Review of Education, the British Educational Research Journal, and the International Journal of Human Rights. She co-chairs the University of Cambridge Wellbeing and Inclusion Special Interest Group and previously co-chaired the Cambridge Peace and Education Research Group. As a lifelong lover of Lucy Montgomery's work, she enjoys connecting her research on childhood and social justice to Montgomery’s vibrant child-characters.

Abstract: Be it Anne’s east gable room where “old dreams hang thick” or Ingleside’s loving embrace, “home” has largely been portrayed as an idyllic space for Montgomery's child-characters (Montgomery, 1915, p. 27). Yet, whispers of not-so-idyllic homes occasionally steal into the narrative, including references to child labour and child abuse. Anne’s own residences before Green Gables appear to have been characterized by mistreatment, overwork, and neglect, yet remain hidden from the reader’s gaze save for a few references to “going hungry” (e.g. Montgomery, 1939, p. 77). In addition, the invisibility of Indigenous children in Montgomery's literary oeuvre is striking, given the rich cultural tapestry of Prince Edward Island and the Mi’kmaq people. Such omissions signify racialized myopias in Montgomery’s work, underscoring how narratives of “home” cannot be decontextualized from their larger context. As Reimer (2011) remarks, ‘less often considered in Montgomery scholarship is the situation of the novel within determinate political and social histories’ (p. 331); yet, scholars have acknowledged the urgent need to attend to questions of social justice and “Montgomery's Anglophone bigotries

and racialism” (Condon, 2018, p. 207). When problematizing the racist jokes in an Anne musical, Morton (2000) remarks that the oft-quoted sentence, ‘Montgomery’s writing changes people’s lives’ has ‘the irony, however, that Montgomery’s writing and the spin-off industries have done nothing to change the lives of, or attitudes about, Canada’s aboriginal peoples’ (p. 117).

This presentation will thus explore how Montgomery’s narratives of home and childhood sit in a liminal, contested space. On the one hand, protagonists such as Anne and Emily experience deeply meaningful moments of love and loyalty at home; their quests for identity and belonging in childhood sparkle with curiosity and resilience, underscoring how the search for home parallels the search for self. On the other hand, shadows linger at the periphery of these cozy landscapes. This presentation will explore the complexities and contradictions of Montgomery’s depictions of home and childhood, pointing out silences and darker undertones in her narratives as well as compelling portrayals of home as refuge. The presentation will therefore unpack how themes of belonging and wellbeing sit alongside more troubled realities of exclusion, colonialism and violence, fostering a nuanced, historicized understanding of home and childhood within, and across, the real and fictional boundaries of Montgomery’s world.

Heidi Lawrence (BYU, US), “Coming Home to Canada with L.M. Montgomery”

Heidi A. Lawrence studies the intersections of twentieth and twenty-first century children’s fantasy and highly imaginative literature with ecopsychology and ecotherapy. She considers the ways in which reading these literatures may allow audiences to re-imagine their connections to, and develop mutually beneficial relationships with, the nonhuman, leading to a greater degree of mental, physical, and emotional well-being. She has secondary interests in Early Medieval English literature, with specific background in Old English poetry, as well as in selected nineteenth-century children’s authors. She has published on L.M. Montgomery, Montgomery’s influence on Madeleine L’Engle, and has a monograph-in-progress on L’Engle. She holds a PhD in English Literature (University of Glasgow, UK), MA degrees in English, emphasis Early British literature (Brigham Young University) and Medieval Studies (University of Leeds, UK), and an MPhil in English Literature, emphasis Old English poetry (University of York, UK). She works at Brigham Young University (Provo, Utah).

Abstract: My family moved around a lot while I was growing up – every 2 to 3 years until I graduated from high school. We lived in Germany, Japan, Portugal, and Turkey, as well as a 2-year stint in the USA while I was still “at home.” I eventually spent around 5 and ½ years, off and on, in the United Kingdom, and in the meantime, my family moved to Italy, then back to Germany, to Spain, and finally back to Germany, from whence my dad retired in the fall of 2021. Throughout that time, I became deeply attached to Canada, not only because it is a country in which I have family and personal history and connections, or because I wrote a lot of letters to my Canadian cousins, but also because I became so immersed in the characters and landscapes of Canada as described by the authors I read. L.M. Montgomery’s many novels idealized and mythologized Canada and Canadians for me to a point where I still dream (at the wise old age of, well, something) of moving there permanently, rather than only making yearly pilgrimages. These very personal experiences of reading L.M. Montgomery have been deeply transformative in creating an ambience of “home” surrounding Canada – an important, if elusive and conflicting, even confusing, concept for an individual who still does not feel rooted and grounded in one specific place. In this creative nonfiction essay, I will explore the ways in which

I have been coming home to Canada for most of my life through reading Montgomery's fiction and, like characters such as Anne Shirley and Jane Stuart, imagining a place where I belong.

Laura Leden (University of Helsinki, FI), "At Home on Green Hill: *Anne of Green Gables* Translated into Finnish via Swedish"

Laura Leden completed her PhD on the adaptation of the image of girlhood in Swedish and Finnish translations of fiction for girls at the University of Helsinki in 2021. She is a regular participant at the LMMI biennial conference. With her expertise in girlhood studies, translation, and paratexts, as evidenced by a strong publication and conference record in children's literature journals (for example, *Journal of L.M. Montgomery Studies*, 2021; *Barnboken — Journal of Children's Literature Research*, 2019), collections (for example, *Translating Boundaries: Constraints, Limits, Opportunities*, Stuttgart, 2018), and venues (for example, the IRSCL conference in Stockholm, 2019), her contribution to Montgomery scholarship internationally is immense. She also regularly writes about Nordic Montgomery translations on Instagram and Facebook under the handle @lmmontgomerynordic.

Abstract: The Finnish publishing contract actually states the Swedish translation as the source text rather than Montgomery's original. The original Finnish translation and its later revised version copy all Swedish adaptations. Archival documents show that the Finnish translator Hilja Vesala did not even know English.

Jane Ledwell (Independent Scholar, CA), "Fictions of Care and Community in L.M. Montgomery's Novels and Life-writing"

Jane Ledwell is a writer, poet, and editor living in Charlottetown, Prince Edward Island. She is the current executive director and past researcher/policy analyst of the PEI Advisory Council on the Status of Women, where she began work in 2004. She previously worked at the Institute of Island Studies and English department at the University of Prince Edward Island. She is a graduate of Mt. Allison University in Canada and University of Waikato in New Zealand. She has co-edited two academic books, *L.M. Montgomery and War* (MQUP, 2017) and *Anne around the World* (MQUP, 2013) and has produced three books of poetry, *Last Tomato* (Acorn Press, 2005), *Bird Calls* (Island Studies Press, 2016), and *Return of the Wild Goose* (Island Studies Press, 2019). She is a past recipient of the award for Distinguished Contribution to the Literary Arts in PEI. She is a member of the editorial board and is primary copyeditor for the *Journal of L.M. Montgomery Studies*.

Abstract: The politics of home is about home-making and care-taking both of which are intensely gendered. The political aspects of these in Montgomery's life and fiction have not been fully explored despite being a major preoccupation with Montgomery. We draw on Feminist rethinking of the politics of home and of care.

From an early age, L.M. Montgomery was entangled in complex relations of care. However, her journals reveal not only her dedication to the work of care, but her ambivalence and the contested nature of the relations of care in her life. Her fiction explores these complexities further, imagining early and ongoing caregiving into the lives of many of her well-known and well-loved protagonists.

Two linked presentations will draw on Montgomery's journals and fiction in conversation with feminist theorists who examine how care has been feminized and devalued and whose work reveals the political possibilities and moral obligations embedded in care and caregiving.

Theorists have suggested that the separations of home and market, reason and emotion, private and public, and nature and culture inform the gendered devaluation of care. We shall explore how Montgomery's troubles these separations. There are "figures" in her work that demand or require care including: orphans, unmarried sisters, unmarried siblings, the elderly, the ill, the injured, and the non-human world of trees and land. Some of these same figures are likewise, but unequally, required to provide care in various forms. In untangling the powerful webs of relations and care, it is also important to consider power dynamics and exclusions at work in caring and the political implications of the interplay of collective community care/lack of care) with individual caring. How do the webs of affect and attachment created by caring in Montgomery's work incite new possibilities of care for humans and nonhumans? How does the act of giving care inform and transform the possibilities for emotional, moral, and political development? Is storytelling a form of caregiving? Is there an aesthetic of care that infuses Montgomery's approach to writing? Montgomery's writing life in itself may also be usefully considered as a form of self-care that challenged the politics of home. (See also Jean Mitchell.)

Josephine Rafe "JoJo" Lee (Tufts U, US), "Queering the Home: The Queer Domesticity of Green Gables"

Josephine Rafe "JoJo" Lee has recently completed her final year of undergraduate studies at Tufts University in Medford, Massachusetts, USA. As an English and philosophy double major, she is particularly interested in the intersection of literature and philosophy and the application of literary examples in illuminating philosophical theory. She has also long been preoccupied with investigating the relationship between gender and sexuality through the lens of English literature.

After a year studying abroad at Queen Mary University of London, she has written an honours thesis entitled "Reading Little Women and Anne of Green Gables Queerly" that expands on her final paper for Dr. Margaret Reynolds's module "Reading Childhood/Writing Children" and has informed her conference paper.

Abstract: Montgomery's classic hinges on a "queer mistake": Marilla and Matthew Cuthbert plan to adopt a boy to work on their farm, but instead are sent Anne Shirley (AGG Ch. 6). Throughout the novel, "queer" as an adjective is associated most closely with Anne, and, similarly to Lupold, who finds the "invo[cation] [of] queer language" such as "queer," "funny," and "peculiar" in the Katy series to suggest queerness in a contemporary sense, I see Anne's association with "queerness" as signaling her gender queerness ("Queering the Katy Series" 28-33). Borrowing Karin Quimby's definition of queer in "The Story of Jo" as "what undermines or exceeds the fantasy of stable identity categories of gender and sexuality," I accordingly read queerness in the disruptions to compulsory heterosexuality and affirmations of the lesbian continuum constituted by Anne's narrative arc, the queer familial arrangements at Green Gables, and the matriarchal world of Avonlea (1).

While many have noted that Anne's not fitting comfortably within the traditional framework of feminine domesticity and continual chafing against gender expectations undercut the presumed naturalness of gender roles, her queering of the home goes far beyond her difficulties with homemaking. Focusing on her decision to stay at Green Gables with Marilla at the end of the first book, I find her assuming both conventionally masculine and feminine roles in the domestic sphere to position her in an undeniably queer space. Complicating Erika Rothwell's claim in "Knitting Up the World" that Anne "assumes her matriarchal heritage" at the work's end (136), I emphasize that Anne's decision is prompted by the death of a male authority figure and connotes

her taking on a “masculine” role—though not a straightforwardly masculine one. Further, I posit that the resulting household of Marilla and Anne is just the next iteration in the series of queer domestic situations at Green Gables, which predates Anne’s arrival and continues after her departure.

Irina Levchenko (U Vienna, AT), “A Proper Home for Maud: A Personal and Political Reflection on the Reception of L.M. Montgomery in Russia”

Irina Levchenko is a PhD candidate in Transcultural Communication at the Centre for Translation Studies at the University of Vienna, Austria, and a literary translator. In her PhD project, “Translating Stealth Feminism: Translation and Reception of Canadian Author L.M. Montgomery in Russia”, she analyses Russian translations and reception of the beloved Canadian classics *Anne of Green Gables* and other Montgomery novels about girls, with a focus on the treatment of feminist elements as well as ideological and poetical reasons for various translation strategies and reception patterns. Her career as a practicing translator on the Russian literary market includes work for Polyandria Publishing House and Azbooka-Atticus Publishing Group. She has translated picture books and children’s fiction from German as well as several other titles from German and English into Russian, including Shaun Bythell’s bestselling *The Diary of a Bookseller* and *Confessions of a Bookseller*.

Abstract: L.M. Montgomery is unquestionably a political author. In the 1990s Russia, at a formative stage in the development of children’s literature, translating her work involved political agenda. Marina Batishcheva, the first translator of Anne, wanted to introduce female role models different from Soviet ones and saw domestic space as a place for female agency and creativity. Raisa Bobrova reinforced Anne’s anarchic nature according to the dominant poetics which aimed at questioning political authority. And yet, the later 2000s saw a conservative turn: Montgomery’s books began to be marketed in terms of traditional roles (idealized as eternal values), conventional romance and texts for younger children.

To evaluate the image of Montgomery constructed in Russia, I look beyond translation at other influential forms of reception: criticism and anthologizing. I draw on material little known in Montgomery Studies before, ranging from a 1970s encyclopaedia entry through 1990s translator’s notes and 2010s criticism to descriptions of various girls’ series, including blurbs of 2020s editions. Apart from a few exceptions, these texts treat Montgomery in general, lukewarm terms as a children’s author or one of many traditional women writers from the past, revealing little about her actual political agenda and personality, a disappointing discovery for any enthusiastic Montgomery reader with a feminist bend.

Today, when the war threatens to destroy positive social developments of the 21st century and isolate the country, Russia needs anti-authoritarian stories with strong female leads more than ever. A translation scholar and practicing translator myself, I examine the possibilities of finding a new slot for Montgomery’s work on the Russian literary market. Drawing upon reflections on feminist translation practice by Françoise Massardier-Kenney (2014), I offer practical solutions that should help to re-introduce Maud to Russian readers on her own terms and reshape her image to that of an individual subversive author.

Joanna Lipinski (Independent Scholar, UK), “Avonlea in Poland: A Vision of Canadian Households in Polish Translations of L.M. Montgomery Novels”

Joanna Lipinski graduated from the University of Gdańsk in Poland in 2008 with an M.A. in Polish Philology. She specialises in teaching Polish language and literature, and since 2014 has been teaching Polish as a foreign language in England. In her independent studies she focuses on Polish translations of Montgomery's novels as well as symbolism and literary allusions. In 2022 she gave her first presentation during the L.M. Montgomery Institute's International Conference at UPEI, "Polish Pat—Lost in Translation". In 2023 her article "Pat, Anne, and Other Montgomery Characters in the Polish Kitchen" was published in the International Notes on L.M. Montgomery collection in the *Journal of L.M. Montgomery Studies*.

Abstract: This paper examines the names of homes and the terms connected with them, as well as homemaking, in the Polish translations of L.M. Montgomery's selected novels, including the *Anne of Green Gables* series, *Emily of New Moon* and *Pat of Silver Bush*. It explores the transformative influence of translation strategies, particularly the domestication approach, on the interpretation of Montgomery's literature in Poland, highlighting the major changes between the original and Polish versions. Starting with the first Polish translation of *Anne of Green Gables* published in 1911, the essay analyses the deliberate linguistic choices made by the translator, R. Bernsteinowa, to resonate with the cultural sensibilities of Polish readers at the time, thus shaping readers' perceptions and enhancing the novels' significance within the Polish literary landscape. One of these changes was using the name "manor house" (dworek) to describe farmhouses on Prince Edward Island. This resonated better with Polish readers unfamiliar with the concept of farmhouses with rosebud tea sets, "finest linen and the best china, glass, and silver". As a result, Bernsteinowa created a new vision of Anne's home, closer to the one known from the world of the landed gentry. The paper comments on how such strategic adaptations not only facilitated comprehension but also contributed to the enduring popularity and emotional impact of *Anne of Green Gables in Poland* and how the translations of Montgomery's books fit into the genre of Polish coming-of-age literature for girls published in the same period. Furthermore, this study considers subsequent translations by other translators and their reception, offering insights into the evolution of Montgomery's acclaim in Poland.

Ariel Little (UBC, CA), "I have to be tidy": The Familial Politics of Domestic Hygiene in the Works of L.M. Montgomery"

Ariel Little is a PhD candidate at the University of British Columbia where she studies nineteenth and early-twentieth century literature. Currently, she holds a SSHRC Doctoral Grant for her research on discourses of hygienic girlhood. In addition to recent conference presentations on children's literature and women's writing, she is currently working on a chapter on Louisa May Alcott's hygienic construction of girl's health for the forthcoming volume *Expanding the Canon: Essays on the Minor Works of Louisa May Alcott*. Recently, she served on the organizing committee for UBC's Biennial Children's Literature Conference.

Abstract: In *The Blue Castle*, Valancy tells Barney "I have to be tidy. I don't really want to be. But untidiness hurts me." Due to its role in her oppressed childhood, Valancy feels a compulsion to clean. However, this assertion of her authority to clean allows Valancy to claim ownership over the space of the Blue Castle and her role as Barney's wife. The complexity of Valancy's statement is emblematic of Montgomery's approach to domestic hygiene. Throughout her corpus, I argue that L.M. Montgomery expresses a multivalent approach towards domestic hygiene — hygiene taking on a variety of meanings depending on how and by whom it is employed. During Montgomery's lifetime, the domestic space served as the primary site of women's responsibility and authority. Thus, Montgomery uses the ability to exercise that authority through domestic

hygiene as a key indicator of familial relational dynamics. As formulated by Mary Douglas, dirt is “matter of out of place.” Therefore, for Montgomery, she who cleans the contested site of home gains the power to decide what (and who) is out of place. For example, Montgomery’s oppressive matrons use domestic hygiene to assert dominion over the home and marginalize undesired family members. For disempowered characters, such as Anne and Jane Stuart, partaking in domestic hygiene enables them to claim ownership of spaces and assert their membership in the community. By placing domestic hygiene at the forefront, this paper seeks to unify readings of Montgomery’s domestic spaces as places of confining disciplinary authority (Rebecca J. Thompson, Christiana Salah) and as sites of feminine empowerment (Mary Rubio, Monika Hilder). Drawing on Eileen Cleere’s work on sanitary aesthetics and Annmarie Adams’ study of the politics of domestic architecture, I identify the critical function of domestic hygiene and its aesthetics in Montgomery’s writing. Reading Montgomery’s writing alongside contemporary hygienic manuals, Montgomery’s multivalent depiction of domestic hygiene encapsulates domestic hygiene’s discursive tension between modernist and maternal feminisms and how these ideologies shaped the home.

Audrey Loisel (Université of Sherbrooke, CA), “‘Diamond Cut Diamond’: Who’s ‘boss at New Moon’ in *Emily’s Quest*?”

Audrey Loisel holds a B.A. in French studies (Translation) from Concordia University in Montréal and pursues a master’s degree in Comparative Canadian Literature at l’Université de Sherbrooke while working as a translator for the federal government of Canada. She presented papers at the 2018 and 2022 LMMI conferences at UPEI and at the International L.M. Montgomery Conference at Reitaku University in Japan in 2019. She also published an article on an eventual French translation of *The Blythes Are Quoted* in volume 18 of *Les Cahiers Anne-Hébert* (2022). She will present papers on the French translation of Montgomery’s *The Blue Castle* and *Jane of Lantern Hill* at the Translation and Beauty colloquium cohosted by l’Université Montpellier III and l’Université de Sherbrooke in June 2024, and on the first French translation of *Emily of New Moon* at the Children’s Literature and Translation Studies conference in Stockholm in August 2024.

Abstract: The initially combustible connection between sensitive Emily Byrd Starr and severe Elizabeth Murray, the elderly aunt who assumes her guardianship in *Emily of New Moon*, has already been explored in several excellent essays, notably Lindsey McMaster’s “The ‘Murray Look’: Trauma as Family Legacy in L.M. Montgomery’s *Emily of New Moon* Trilogy.” However, the examination of the complex evolution of their relationship past Emily’s childhood – their “points of view [being] so different that there were bound to be clashes” – has been largely neglected in favour of the study of the twisted power dynamics between the grown-up Emily and her two most serious suitors, Dean Priest and Teddy Kent. This presentation thus seeks to expand on McMaster’s skilled decortication of the “family politics at work” at *New Moon* by focusing chiefly on the fraught yet unfolding bond between aunt and niece in *Emily Climbs* and *Emily’s Quest*, as both come to stand on a more equal footing but remain trapped in patriarchal frameworks, the former as the head of a homestead and farm which she cannot bequeath and the latter as a writer subjected to condescending male critics. Analyzing the rapport of those two “strong-minded, assertive, and competent” women through the lens of Rebecca Thompson’s and Christina Hitchcock/Kiera Ball’s contributions to the L.M. Montgomery and Gender collection, and comparing their interactions with the dealings of other intergenerational female characters in some of the author’s earlier and later works, it argues that the uneasy accord

reached by the protagonist and her former antagonist, while not conducive to the conversion of New Moon into a “site of feminist pleasure” or a “matriarchal utopia,” nonetheless amounts to a grounded account of the benefits and limits of female support in Montgomery’s times.

Alan MacEachern (Western U, CA), “From Homestead to Homepage: Putting Myrtle Webb’s Green Gables Diary Online”

Alan MacEachern is a Professor of History at Western University and was the L.M. Montgomery Institute’s Visiting Scholar for 2021-23. He is an environmental historian whose most recent books are *The Miramichi Fire: A History* (2020) and, with Edward MacDonald, *The Summer Trade: A History of Tourism on Prince Edward Island* (2022). His book on the Webb family and their life at Green Gables has recently been published by McGill-Queen’s University.

Abstract: On 20 April 1924, Myrtle Webb began keeping a diary about her life on the Cavendish, PEI farm that was already becoming famous as “Green Gables.” She maintained the diary for 30 years – including most every day from 1924 to 1945, when her family and their home were experiencing great changes. The diary consists of short, prosaic entries: work and other activities that the family was up to, visitors or whom they visited, news around the community, and so on. But the commonplace nature of individual entries belies their overall effect. The sheer accumulation of 30 years of reporting means that the diary chronicles the rise of Green Gables’ cultural significance, the growth of tourism on PEI, the establishment and early years of PEI National Park, and the changing nature of Myrtle’s relationship with her cousin, L.M. Montgomery.

On 20 April 2024, the Green Gables Diary will be launched online: an exhibit showcasing all 1000 pages of Webb’s diary, complete with transcript, as well as a wealth of family snapshots, postcards, and memorabilia, plus explanatory text. In my talk, I will display the site, describe the making of it, and discuss what it offers Montgomery fans and scholars.

Margaret MacNeill (U Toronto, CA) and Kevin Dobko (Lakehead U, CA), “Intersecting Imaginations: L. M. Montgomery, the Scottish Diaspora and Cavendish as Home”

Dr. Margaret E. MacNeill is an Associate Professor Emerita at the University of Toronto (Faculty of Kinesiology and cross appointed to the Dalla Lana School of Public Health). She deploys media and cultural studies of movement and health in her research. During childhood summers spent on her grandparents’ pioneer farm in Cavendish, she was regaled with village stories, Island folklore, and local history shared by Grandfather Alvah Judson MacNeill (1889-1980) and Grandmother Margaret Jane (nee Orr) MacNeill (1892-1985).

Abstract: Home and homeland are cherished notions enmeshed in intersecting visions of imagined communities. This presentation explores how Cavendish, where Lucy Maud Montgomery spent her childhood with maternal grandparents, is both a geographic location and cultural space anchoring her life and literary creations of “Avonlea.” We draw on the “anthropological spirit” of Benedict Anderson’s political and historical scholarship about nationhood as imagined political communities (1991) to unpack both lived and perceived spaces of the small village of Cavendish, literary visions of place, and the Scottish diaspora percolating through generations of settlers in Prince Edward Island (unceded territory of Epekwitk). Furthermore, to account for the gendered experiences of trans/national diaspora, contradictory visions of home, and the local politics of a rural farming community, Doreen’s Massey’s (1994) argument about material and social space is applied to Cavendish and Avonlea; this permits an

exploration of how notions of ‘home’ are complicated by the “ever-shifting social geometry of power and signification” (Massey, 1994: p. 3). This presentation will be informed by MacNeill family oral history, artifact and historical document analysis, Montgomery scholarship, and autobiographical insights from childhood summers in Cavendish. Indeed, Montgomery’s work and imagination often wandered to her “enchanted” imagined home that has infused the diasporic imaginations of generations of family, readers and scholars.

This oral presentation will include a visual essay of Cavendish using MacNeill family photographs, art, and archives from the estates of Alvah, Maggie and Lloyd MacNeill.

Sabrina Mark (U Winnipeg, CA), “Montgomery’s Imagined Multiracial Households”

Sabrina Mark is the Research Coordinator for the Centre for Research in Cultural Studies at the University of Winnipeg. She gained her PhD from the University of Manitoba in 2020; her dissertation, “To ‘Make Things Move, Somewhere’: Mobility and the Public Roles of Girls and Women in Popular Girls’ Novels, 1900-1920” focused on depictions of girls and women as agents in nation building. She published a chapter titled “Picturing Anne’s Puffed-Sleeve Dress: Colour, Belonging, and Wish Fulfilment in *Anne of Green Gables*” (2020) and co-edited a special issue of *Global Media Journal* — Canadian Edition on “Memorial Reckoning and the Fall of Imperial Icons” (2022). Recently, her research interests lie in the history of Asian Canadians, including her own family history, and their portrayal in Canadian literature.

Abstract:

When describing the sorts of people that she writes about, L.M. Montgomery lists “the Celt,” “the Lowlander,” “the English,” and “the Irish, all beginning to be blended into something that is proud to call itself Canadian” (Lefebvre 183). As Benjamin Lefebvre notes in *The L.M. Montgomery Reader, Volume 1: A Life in Print*, this definition of “Canadian” is both exclusionary and limited (182). It also reflects the ideals that Canada officially upheld in the late nineteenth and early twentieth centuries through its legislation and policies intended to promote a white, predominantly Anglo, settler-colonial Canadian population, such as the 1923 Chinese Immigration Act. While Montgomery’s fiction is dominated by characters who recreate this “ideal” white Canada, on rare occasions it depicts a more diverse demographic. In this paper, I will examine “Tannis of the Flats,” *The Blue Castle*, and *Emily’s Quest* and how Montgomery imagines multiracial households in these texts within the context of this period of Canadian history.

In “L.M. Montgomery and Indigeneity,” Carole Gerson notes that Indigeneity “hovered outside [Montgomery’s] comfort zone as a writer and therefore remained on the margins of her literary practice,” and I suggest that Asians and Asian Canadians occupied a similar place for Montgomery. However, as Gerson demonstrates in her essay, these margins are rich areas for new ways of thinking about Montgomery and her work. I propose that Montgomery is interested in exploring the possibilities of multiracial households in her fiction, even while she ultimately privileges exclusively white, Anglo domestic worlds. Métis and Asian characters and characterizations—including Tannis, Valancy with her “almost Oriental” (12) physical features, and the nameless Japanese prince who seemingly courts Emily—trouble the white Canadian ideal through their sympathetic portrayal and undeniable presence in the Canadian setting.

Gemma Marr (UNB, CA), “No Home on the Island: Responses to Queer Desire in *Anne with an E*”

Gemma Marr holds a Postdoctoral Fellowship from the Social Sciences and Humanities Research Council in the Department of History at the University of New Brunswick. Her work focuses on histories of sexual minorities in the province of New Brunswick. She is also an instructor in the Department of Humanities and Languages at UNB Saint John, as well as a part-time Educational Developer with the Teaching and Learning Centre. She completed her PhD from Carleton University in August of 2022. Her dissertation, *The Bucolic, The Backwoods, and The In-Between: Navigating Desire in Atlantic Canadian Literature*, was nominated for a Senate Medal and focuses on representations of gender and sexuality in Atlantic Canadian literature and culture from 1908 to the present.

Abstract: Much scholarship focuses on sexuality in L.M. Montgomery’s Avonlea (Deveraux 2003, Gammel 2002, Robinson 1995), and many queer readers have identified with Anne’s experiences (Gatchalian 2019, Rowe 2012). To differing degrees, these responses highlight how Anne’s world makes space for erotic exploration and the complexity of womanhood, and her outsider status generates kinship with readers who share similar feelings. Despite the complexity of Anne’s home on P.E.I., some viewers of the CBC/Netflix adaptation *Anne with an E* (2017) centre ideas of tradition, simplified gender roles, and normative sexuality as key to life on the island. In reactions to queer subplots in the series (on Rotten Tomatoes, IMDb, IndieWire, and more), viewers merge the literary space of Avonlea with the real place of P.E.I. through queer erasure. As one reviewer asserts “this is not ANNE OF GREEN GABLES” because queer life is not “realistic” on P.E.I.

The paper offers a close reading of such reviews to consider how responses to queerings of P.E.I. are rooted in myths of home tied to heteronormative ‘authenticity.’ To make this argument, I bring theories of metronormativity (Halberstam 2005) and orientation (Ahmed 2009) into conversation with these responses. This lens allows me to analyze how viewers are not positing that queer communities did not exist in historical periods or even that the adaptation should not include queer desire, but instead that there is a singular way to represent this desire on P.E.I. While there is no statement of what this representation should be, viewers suggest oppression, delinquency, and negation. I contend that these assumptions not only impact viewer connection with the show, but also allow for a dismissal of any version of Avonlea outside the heterosexual norm. An exploration of P.E.I. as a home for queer people is eliminated, and any reflection on histories of nonconformity in rural space is extinguished.

Yuko Matsumoto (Author, JP), “The Changing of Descriptions of Japan in Montgomery’s works from the Viewpoint of the Historical Relationship between Canada and Japan, Including the Anglo-Japanese Alliance (1902-1923)”

Yuko Matsumoto, Japanese author, translator, and director of PEN Japan. She graduated from the University of Tsukuba and majored in International Politics. Her novel, *For An Over-Eating Girl, The Dawn Never Comes* won the Subaru Literary Award. Her critical biography, *Fireflies in Love; Tomie Yamazaki and Osamu Dazai* won the Nitta Jiro Literary Award. Since 1991 she has studied the Anne Books and researched many quotations from them at the Harvard University Library and the British Library. She has visited almost all settings of the literary works in AGG to Europe. She has traveled to Canada 26 times to follow Montgomery’s footsteps. She has

written 10 commentary books about the Anne books. Her recent works are the first complete, unabridged Japanese translations of the Anne Books with annotations. *Rilla of Ingleside* with 585 annotations about WWI was published in 2023 and this translation work was reported in newspapers throughout Japan.

Abstract: Montgomery described Japan and Japanese things in the home life in the Anne Books. For example, Anne used a scarf of yellow Japanese crepe when she played Elaine of the Legend of King Arthur (*Anne of Green Gables*, 1908). Anne wore a Japanese kimono as a gown (*Rilla of Ingleside*, 1921). Anne's friend, Priscilla, sent Anne Japanese paper with cherry blossoms on it (*Anne of Windy Willows*, 1936). Anne's daughter saw a hideous Japanese scarf (*Anne of Ingleside*, 1939). The contexts of their depictions are diverse according to the relationship between Canada and Japan, from the yearning for exoticism and the favorable interest in Japan, which was allied with Britain, to the wariness against Japanese militarism in the 1930s when Japan had abolished the Anglo-Japanese Alliance* (1902-1923) with the U.K. and allied with Nazi Germany from 1936.

Interestingly, in *Emily's Quest* (1927), a Japanese prince took a romantic interest in Emily. In the background of the description is the visit of the Japanese Crown Prince Hirohito to the U.K. in 1921. He had a banquet at Buckingham Palace held by King George and an enthusiastic welcome by the British people. Hirohito's visit in 1921, his marriage to a Japanese princess in 1923, and his enthronement to the emperor in 1926 were reported in Canadian newspapers with his photos, such as the *Globe and Mail* and *The Guardian* (Charlottetown). I hypothesize that Montgomery read these articles and was inspired to write about the Japanese Prince and his romance with Emily. This is just one example. I would like to speak on the Japanese descriptions in Montgomery's works from a political and historical point of view.

*Under this military alliance, Japan sent warships to the west coast of North America and the Mediterranean to defend them against German submarines during WWI.

Heather McCardell (Western U, CA), "Gender and the Transformation of Space in the *Emily* Trilogy"

Heather McCardell is a PhD candidate at Western University. She has presented papers at the UWill Discover Conference (2022) and the Studies of Sexuality Association (2023). Her research focuses on Canadian women's literature and biopolitics.

Abstract: This paper examines how disempowering spaces for Emily Starr, such as New Moon Farm, transform into safe spaces. Building off Rebecca Thompson's analysis of appropriated patriarchal space in the *Emily* trilogy, this paper explores how Emily's non-conformity to gender roles enables the conversion of these spaces from contested to safe.

Andrea McKenzie (York U, CA), "Rising to the Occasion: L.M. Montgomery's Heroines and the Politics of Cake"

Andrea McKenzie is associate professor with and chair of the Writing Department at York University. A literary scholar and historian, she co-edited *L.M. Montgomery and War* with Jane Ledwell (McGill-Queen's 2017), and co-edited the restored text of *Rilla of Ingleside* (Penguin, 2010) with Benjamin Lefebvre, with whom she also co-founded the award-winning L.M.

Montgomery Readathon in March 2020. She co-chaired the conferences *L.M. Montgomery and War* with Benjamin Lefebvre (2014) and *L.M. Montgomery and Gender* with Laura Robinson (2016). Andrea has also contributed chapters to several collections of essays about Montgomery's works.

Abstract: Gold and silver cake, devil's food cake, jelly roll cake, 36-egg pound cake, nut cake, unintended liniment cake... Almost every one of Montgomery's novels features cake: cake as catastrophe, cake as connection, cake as comedy, cake as celebratory, cake as necessary for the reputation of the household. In Montgomery's women's worlds, a delectable cake symbolizes status and power, with recipes the currency of exchange, passed down to the next generation, shared to create community, or withheld to maintain baking supremacy. As Montgomery said about PEI, "It is a place [where] ... it would be safer to smash all [ten] commandments at once than to be caught without three kinds of cake when company comes to tea" (*CJ* 60). Cake, then, is politically fraught, with nuances as delicate as the rising process. Yet though Montgomery certainly applauds successful cake baking, it can also be symptomatic of tensions, contradictions, and comedy. A heroine's measure is not necessarily the flavour of her cake, for as Salah argues, even "failure becomes victory" when Anne bakes her catastrophic liniment cake; and Pat Gardiner, baker supreme, suffers from stifling domesticity (Epperly). In wartime, the politics of cake rise to national levels when government propaganda urges women not to bake it, thus threatening the feminine baking hierarchy. Other scholars have analyzed the gendered nature of domesticity, including cooking, in Montgomery's fictional works and in her life-writing. Anne's liniment cake, too, has received international attention (e.g. Salah; Brocket). None, however, have examined the delectably complicated uses of cake in Montgomery's books beyond Anne. In this presentation, I explore the politics of cake, sifting through community expectations, stirring in complexities, and measuring wartime rationing to better illuminate how Montgomery's heroines bake cakes as celebration of or as resistance to the expectations of their gendered worlds.

Jean Mitchell (UPEI, CA), "‘Matters of Care’ in L.M. Montgomery's Fiction and Journals"

Jean Mitchell, a professor of Anthropology at the University of Prince Edward Island, was named the inaugural L.M. Montgomery Scholar. She edited *Storm and Dissonance: L.M. Montgomery and Conflict* (2008), co-edited *Anne Around the World: L.M. Montgomery and her Classic* (2013) and the award-winning, *L.M. Montgomery and the Matter of Nature(s)* (2018). She has been conducting long-term research in the Island Pacific nations of Vanuatu, Kiribati and Solomon Islands and is currently the UNESCO Chair in Island Studies. Most recently, she co-edited a special issue of the *Anthropological Forum* on The Art of Gardens: Views from Melanesia and Amazonia.

Abstract: The politics of home is about home-making and care-taking both of which are intensely gendered. The political aspects of these in Montgomery's life and fiction have not been fully explored despite being a major preoccupation with Montgomery. We draw on Feminist rethinking of the politics of home and of care.

From an early age, L.M. Montgomery was entangled in complex relations of care. However, her journals reveal not only her dedication to the work of care, but her ambivalence and the contested nature of the relations of care in her life. Her fiction explores these complexities further, imagining early and ongoing caregiving into the lives of many of her well-known and well-loved protagonists.

Two linked presentations will draw on Montgomery's journals and fiction in conversation with feminist theorists who examine how care has been feminized and devalued and whose work reveals the political possibilities and moral obligations embedded in care and caregiving. Theorists have suggested that the separations of home and market, reason and emotion, private and public, and nature and culture inform the gendered devaluation of care. We shall explore how Montgomery's troubles these separations. There are "figures" in her work that demand or require care including: orphans, unmarried sisters, unmarried siblings, the elderly, the ill, the injured, and the non-human world of trees and land. Some of these same figures are likewise, but unequally, required to provide care in various forms. In untangling the powerful webs of relations and care, it is also important to consider power dynamics and exclusions at work in caring and the political implications of the interplay of collective community care/lack of care) with individual caring. How do the webs of affect and attachment created by caring in Montgomery's work incite new possibilities of care for humans and nonhumans? How does the act of giving care inform and transform the possibilities for emotional, moral, and political development? Is storytelling a form of caregiving? Is there an aesthetic of care that infuses Montgomery's approach to writing? Montgomery's writing life in itself may also be usefully considered as a form of self-care that challenged the politics of home.

Mina Mollaie (Allameh Tabataba'i U, IR), "Exploring Rilla and Hasti: A Cross-Cultural Linguistic Study of Home and Family in Young Adult Novels from Canada and Iran"

Mina Mollaie is a Master's student of English Literature at Allameh Tabataba'i University in Tehran, Iran. Her academic interests include young-adult literature, comparative literature, linguistics, culture and society, and interdisciplinary studies. Her fascination with storytelling was sparked in her teenage years by reading the Anne Shirley series, motivating her to pursue English both in academia and as a profession. With a background as an EFL instructor, translator, and copyeditor, Mina aims to bridge her areas of interest to contribute meaningfully to the ongoing discourse in English studies. Currently delving into the works of Montgomery and prominent contemporary Iranian young-adult authors, she seeks to illustrate the nuances of literature and its reflections on society and the individual, and eagerly looks forward to expanding her knowledge as she progresses towards becoming an expert scholar.

Abstract: The exploration of adolescent characters' response to global concerns of how war affects family and home has been prevalent in young-adult literature produced in the twentieth and twenty-first centuries. These themes are not confined to any particular language or place and, as themes, transcend linguistic and cultural divides. Although similar themes appear in different literary traditions, the way they are approached varies greatly. For instance, L.M. Montgomery's *Rilla of Ingleside* (1921) and critically acclaimed Iranian author Farhad Hassanzadeh's *Hasti* (2010) both follow the transformative journeys of their young protagonists, Rilla and Hasti, growing up against the backdrop of war and experiencing significant personal growth. Confronted by the tumultuous realities of war, both Rilla and Hasti find themselves in need of adjusting to a rapidly changing environment. In this process, they uncover previously unknown aspects of themselves, their family members, and the societies they inhabit—revelations that sometimes come as surprises and challenge their fundamental beliefs, such as their perception of parents as heroes, home as a safe haven, and their own roles within the family dynamics. Despite the similarities, Rilla's and Hasti's responses to the challenges they face are distinctly individual. For instance, Rilla finds it challenging to shed her carefree nature and keep pace with other

family members in adapting to the demands of war, whereas Hasti quickly adopts a strong façade in the face of adversity, emerging as a resilient young adult, trying to exhibit a level of toughness beyond what is typically expected of someone her age.

My paper undertakes a comparative analysis of *Hasti* and *Rilla of Ingleside* to illustrate how works rooted in different cultures and shaped by authors of contrasting backgrounds depict unique attitudes towards similar notions. Through an analysis of the protagonists' perspectives and actions, I seek to reveal how Rilla and Hasti, transitioning from adolescence into adulthood amidst a landscape of uncertainties and challenges, learn to navigate their familial and social roles best as they can. By conducting an analysis of attitudes in Montgomery's *Rilla of Ingleside* and Hassanzadeh's *Hasti*, my paper helps bridge a gap between Iranian and Canadian young-adult literary traditions, both of which have been concerned with realistic portrayals of conflict from the viewpoint of teenage characters facing the challenges induced by global or local wars.

Idette Noomé (U Pretoria, ZA), “A Terrible Tyrant’: Control and Possibilities for Resistance in L.M. Montgomery’s Fiction”

Idette Noomé has lectured in English language, literature, and editing in the Department of English at the University of Pretoria (South Africa) since 1985, specializing in Medieval and seventeenth-century literature. Her DLitt (University of Pretoria) explored the translation of legal anthropology texts on indigenous law. She has published on girls' school stories and on possibilities for a Bildungsroman for girls in English, German, and Afrikaans, including a discussion of Montgomery's Anne books. She has presented at international conferences on Milton, Chaucer and Anglo-Saxon texts, Louisa May Alcott, and Montgomery and other authors. She has offered papers at LMMI Biennial conferences in 2008, 2010, 2018 and 2022. Her essay “The Nature of the Beast: Pets and People in L.M. Montgomery's Fiction” was included in *L.M. Montgomery and the Matter of Nature(s)* (2018).

Abstract: L.M. Montgomery's novels and stories include characters who impose extreme, even deliberately cruel, control over others: Valancy's mother in *The Blue Castle*, Jane's grandmother in *Jane of Lantern Hill*, Leslie's mother in *Anne's House of Dreams*, Aunt Becky in *A Tangled Web*, Peter Kirk in *Anne of Ingleside* and others. They exert power to deny family members' agency, going far beyond a contest of wills where education and (self-)discipline are the intended outcomes. Drawing on Foucault, this paper explores some strategies of intra- and intergenerational tyrannical control that such characters deploy. What allows them to maintain power? And what resistance is possible?

Foucault argues that power is “a relation, a current, a strategy, [and] an experience” (Deacon, 1998:117). It is bi-directional: power depends on recognizing the one over whom power is exercised “as a person who acts,” allowing “a whole field of responses, reactions, results” (Foucault, 1982:220). I show how this “productive paradox” allows for a rereading of modes of resilience and resistance by those characters who seem powerless, and by the readers who witness their suffering.

In discussing control tactics such as micro-regulation, surveillance and the harnessing of communal discourses (and thus collusion), the paper applies aspects of Foucault's theories on discourse and governmentality to abusive domestic spaces. It revisits Robinson's (1999, 2018) comments on communal discourses and on biological vs non-biological kinship in *AHD*, *BC*, and

TW. The paper also picks up discussions of parental cruelty and neglect by Doody (2008), and by Bode (2008) in her chapter on mother loss, and on cruelty to animals as a tactic in abusive human relationships (Noomé, 2018). It questions the argument that in Montgomery's fiction, escape is often preferred to confrontation and open resistance (Frever, 2008), or may be the only "solution" (Åhmannson, 1991).

Tara K. Parmiter (NYU, US), "Playing House: Pretend Play, Identity Formation, and Home/Self Making in Montgomery's *Jane of Lantern Hill*"

Tara K. Parmiter received her B.A. in English from Cornell University and her Ph.D. from New York University, where she is a Clinical Professor in the Expository Writing Program. Her research interests include children's literature, literature and the environment, and peer tutoring. As a Montgomery scholar, she has presented at numerous Montgomery biennial conferences and has articles in the *CREArTA* special issue on Montgomery's Interior and Exterior Landscapes (2006), *L.M. Montgomery and the Matter(s) of Nature* (2018), and *L.M. Montgomery and Gender* (2021). She has also published on summer vacationing in Kate Chopin's *The Awakening*, journey narratives in the Muppet movies, the language of intimacy in TV's *Pushing Daisies*, and the green gothic landscapes of Stephenie Meyer's *Twilight* saga. She is on the Editorial Board of the *Journal of L.M. Montgomery Studies* and is the co-editor, with Lesley Clement, of "L.M. Montgomery & Vision," a special collection from the *Journal*.

Abstract: Jane Stuart of *Jane of Lantern Hill* is a puzzle: how do we respond to a girl who muses "it must be such fun to make dirty plates clean" (82) or whose escape fantasy involves fleeing to the moon...so she can "polish" it (23)? That she locates her peak enjoyment in household chores seems embarrassing to modern feminist readers. But as previous critics have noted, Montgomery's depiction of Jane's housekeeping can best be read metaphorically, whether as a way for Jane to access "her own powers of creativity and control" (Epperly 221), for Montgomery to grant her own wish-fulfillment by fictionally reuniting her parents (Chlebek 147), or for Jane to access a "mediating space," one that allows her both "liberation" and "maturation" (Bode 82). Building on these readings, I examine Jane's raptures over the domestic sphere in relation to building playhouses, an important phase of child identity formation and one that is central to the development of Montgomery's many beloved protagonists.

In *Children's Special Places*, David Sobel argues that playhouses are particularly valuable for children in the middle years (seven through fourteen), who convey their "interest in shaping the world" through "constructing small places for themselves" (52). In creating treehouses and forts outside their parents' supervision, children express "a need for privacy, independence, and self-sufficiency" and, more importantly, "start to carve out a place from themselves in the world" (47). Even though Lantern Hill is an actual house, it functions in the novel as a playhouse where Jane can play at being an adult, allowing her the freedom, away from her grandmother's gaze, to recreate herself. By reading Lantern Hill as a playhouse, I explore how playing house in Montgomery's novels allows her characters to question the political hierarchies of their households and to articulate their need for greater autonomy.

Scott Parsons (PEI, CA), EDI Roundtable

Scott Parsons is an award-winning singer, songwriter and musician whose song-writing includes the history of Black Islanders. He was recently inducted into the Order of Prince Edward Island (2023) and was awarded an East Coast Music Award.

Michael B. Pass (Independent Scholar, CA), “‘And We’re the Renters?’ Japanese Anne Tourism in the Era of Japan Bashing”

Michael B. Pass grew up in Charlottetown where he received his BA from UPEI in 2017. He completed his MA in history at Saint Mary’s University in 2019, and his PhD at the University of Ottawa in August 2023 with his thesis “Canada’s Emergence as a Pacific Power: The Fall and Rise of Japanese-Canadian Relations, 1941–1957.” He has authored several articles on *Anne of Green Gables’* historic links to Japan, including “Red Hair in a Global World: A Japanese History of Anne of Green Gables and Prince Edward Island,” with the *Journal of L.M. Montgomery Studies* in 2021, and “To the Tortured World and Back Again: *Anne of Green Gables* and Japanese-Canadian Relations, 1931–1970,” with *Histoire Sociale/Social History* in 2022.

Abstract: In 1952, Japanese writer Muraoka Hanako issued her translation of L.M. Montgomery’s *Anne of Green Gables* as *Akage no An*—“Red-Haired Anne.” The rest, as they say, is history. By the time mainstream Canada acknowledged Muraoka’s translation in the 1980s, *Anne of Green Gables* was a Japanese phenomenon, inspiring book clubs, television programs, a theme park, and even tourism to Prince Edward Island. Naturally, success has yielded no shortage of explanations why Japan has the most dedicated overseas L.M. Montgomery fanbase. Historically, this fandom was credited to cultural contingency. Japanese people adore Anne, the argument ran, for the novel’s ingrained valuing of rural beauty, and because Anne Shirley’s precocious and optimistic—yet respectful and traditionally-minded values—struck a chord with the Japanese collective imagination.

The reality is rather more complex. In my presentation for the L.M. Montgomery Institute’s 15th Conference in 2022, I explored the origins of *Anne of Green Gables’* popularity in Japan, locating some of its fame in the historically contingent political debates over the rehabilitation of Japan’s post-World War II image, Canadian desires to shape its postcolonial nationalism, and PEI’s plan to modernize itself during the 1960s and 1970s. This year, I continue the story to the dawn of the twenty-first century. As the Japanese economy became the world’s second largest—and Japanese commodities, tourists, and culture became increasingly globalized—the country was targeted by a new form of xenophobia known as “Japan bashing.” Lauded for its cutting-edge modernity, Japan was also feared for its alleged economic domination; its cultural values antithetic to those in the West; and its entitled or arrogant behaviour. I thus explore how the “conquest” of Anne’s home province by Japanese tourists created mixed feelings in Canada, at once lauded for their positive impact on the economy at the same time they were a source of anger and the butt of jokes.

E. Holly Pike (MUNL, Grenfell, CA), “Home as Capital: *Jane of Lantern Hill*”

E. Holly Pike taught literary history, women writers, and children's literature at Grenfell Campus, Memorial University of Newfoundland. She has published on the works of L.M. Montgomery in edited collections and journals and has presented papers on Montgomery at numerous conferences. She is co-editor with Laura M. Robinson of *L.M. Montgomery and Gender* (MQUP, 2021) and with Rita Bode, Lesley D. Clement, and Margaret Steffler of *Children and Childhoods in L.M. Montgomery: Continuing Conversations* (MQUP, 2022). Now retired, she serves on the editorial board of the *Journal of L.M. Montgomery Studies* and continues her research.

Abstract: A home is both a financial and an emotional investment; the nature of the contributions to and the management of the investment determines its success or failure. L.M. Montgomery wrote *Jane of Lantern Hill* at "Journey's End," the only house she owned, and links the novel to her experience by having Andrew Stuart utter some of her journal comments about homes. In her journal she describes the creation and dismantling of "home" as dependent on the arrangement of personal goods such as books, pictures, and ornaments (CJ 3: 53), presenting "home" as a material result of utilizing what she owns. Previous discussions of *Jane of Lantern Hill* have delineated its distinction between house and home (Epperly; Bode "Indoors and Out") and its depictions of motherhood and nurturing (Bode "Anguish of Mother Loss"; Rothwell; Chlebek; Waterston), contrasting Jane's chosen homes with the Kennedys' inherited home both structurally and emotionally. I will argue that Montgomery contrasts the Kennedy home and Jane and Andrew's home as failed and successful investments. The identified expenditures in each household reveal different patterns of investment by following the ancient legal distinction between "paraphernalia"—a woman's personal possessions such as clothing and jewellery—and "goods and chattels"—household items for shared use that remain part of the estate. Montgomery's journal accounts of her attempts to provide financial and emotional support to her Campbell cousins at Park Corner show her trying to strike a balance between her desire to preserve a place she includes in her sense of home while ensuring that her financial investment will be justified. In both Montgomery's journal and *Jane of Lantern Hill* the success or failure of investment in a home depends on the principles by which the financial and the emotional capital of the home are linked.

Deborah Quaile (L.M. Montgomery Birthplace), "‘Its enchantment has never faded in my eyes:’ Unlocking the Secrets of L.M. Montgomery's Birthplace"

Deborah Quaile is the museum docent for the LM Montgomery Birthplace in New London, where she offers tours and discussions about the author's home, life, and work. She retired from Guelph Public Library, Ontario, in 2021, where among other duties she led memoir and creative writing seminars, facilitated book clubs, offered book reviews on cable television, and hosted library programs. Prior to that, Deb was involved in community newspapers and magazines as a freelance writer and editor. She authored seven local history books in Ontario, and hundreds of articles for newspapers, magazines, the web, and social media. Deb moved to the enchanting landscape of Prince Edward Island in 2022.

Abstract: Secrets and mysteries of homes surround us: tucked in trunks, concealed behind doors, hidden under the stairs, and shadowed in memory. All one needs is a key to open the lock and engage with the enchantment inside.

What keys – both physical and recollected – can we use to unlock the secrets of L.M. Montgomery’s birthplace? The “small, yellowish-brown house” in Clifton was a safe and loving place, albeit a short-lived one, following the illness of Montgomery’s mother, Clara (Macneill), and bankruptcy of her father, Hugh Montgomery. It’s odd that LM Montgomery never returned to her baby-years abode, nor visited the general store where her father had worked. It would have been particularly powerful for a Canadian author of Montgomery’s stature to visit and tour the six small rooms where she, Clara, and Hugh Montgomery lived. Although household information is not documented in her journals, Montgomery, as a curious child, probably posed many questions about her birthplace to her grandparents, aunts, and father. What was it like inside? Where was my room? Where is my cradle? What happened to our things?

Despite living there for a mere year and a half, how did the Clifton house help shape the woman and the writing of so many books, short stories, and poems that feature home? Looking at the house architecturally, and considering structural design references that Montgomery used in her stories, we will glean how Clara and her new husband Hugh lived. Alongside that we will unlock the secret of how Montgomery’s personal items came to be in the possession of the Birthplace Museum when the author was never actually there.

Javiera Quevedo (Independent Scholar, CL), “Following the Star: Interspecies Relations from the Domestic Space in the *Emily* Novels”

Javiera Quevedo Pincetti is a Chilean independent researcher and editor. She has a degree in Language and Literature from the Alberto Hurtado University (2018) and a Master’s in American Aesthetics from the Pontificia Universidad Católica de Chile (2023). Her research focuses on performativity relationships between nature and humans, with an emphasis on poetry, Latin American art, and women’s writing. She has published the collection of texts *Beautifully Violent: Letters, Speeches and Interviews* by Luisa Toledo (Zumbido, 2022). She is currently working on the first Chilean translation of *The Alpine Path* by Lucy Maud Montgomery, who hopes to spread the work of the Canadian author in the south of the world.

Abstract: This paper analyzes the relationships between humans and non-humans in Emily Starr’s novels. Specifically, it focuses on the potential of L.M. Montgomery to impact the physical, emotional and mental body of the reader through an interspecies sensitivity (Coccia, Haraway) deployed in the domestic and rural space. Emily Starr is a character that clearly reflects the dynamics between the landscape and the formation of a unique identity through writing. Here landscape refers to Mitchell’s concept, “a process that forms social and subjective identities”. For this reason, the internal journey of the protagonist will be analyzed in the books *Emily of New Moon*, *Emily Climbs*, and *Emily’s Quest*, which leads her to become a writer at the service of her extended community. A more than human community inhabited by the presence of animals, trees and elements of nature. Here the domestic space works as a place of mediation between the fields of nature and culture, it is a particularly feminine place that is open to the creative exploration of the protagonist, without ceasing to present certain resistances. In a context of climate change, Montgomery’s novel highlights the impact of nature on the formation of people, while it educates sensitivity to perceive and relate politically to other forms of life. The interspecies care practices that emerge from Emily Starr’s trip can foster today the necessary awareness of the material and sensitive union between terrestrial beings.

Ewa Rajewska (AMU, PL), “‘Homier than Home’: Gradation of Bonds and Independence in *Anne of the Island* and its Polish Translations”

Ewa Rajewska, PhD, is a literary and translation scholar, editor and literary translator. She is a professor and head of MA Translation Specialization at AMU Institute of Polish Philology, and a researcher in the Children’s Literature & Culture Research Team at the Faculty of Polish and Classical Philology. She authored “Stanisław Barańczak – poeta i tłumacz” [Stanisław Barańczak – a poet and a translator] (2007) and “Domysł portretu: O twórczości oryginalnej i przekładowej Ludmiły Marjańskiej” [An implied portrait: On the literary and translation works of Ludmiła Marjańska] (2016). She translated, among others, children’s books by Joan Aiken, Lauren Child, Eleanor Farjeon and Jacqueline Wilson. In 2022 she co-organized the first Polish academic conference on L.M. Montgomery (AMU Poznań, “110 Years of ‘Anne of Green Gables’ in Poland. Reception, Translations, New Interpretations and Research Perspectives”) and is a co-editor of the forthcoming volume.

Abstract: Ewa Rajewska focuses on Patty’s Place, the only house chosen by Anne herself, negotiated and co-created with her girlfriends in “good, independent times” at university (Scarth 2020), between homesickness and hope for her house of dreams. She analyzes two early Polish translations of “Anne of the Island” by Zawisza-Krasucka (1931) and Andrzej Magórski (1935), which filled a gap in the then non-existing Polish college girl literature.

Vandhana Ravi (UCSD, US), “The Flash: a Lunarpunk Reading of *Emily of New Moon*”

Vandhana Ravi is a graduate student in the Communication Department at the University of California, San Diego. She is interested in questions that take atmosphere seriously as a form of pedagogy. Her work is primarily at the intersection of critical university studies, landscape history, and critical pedagogies. She has also worked as a teaching artist in Providence, Rhode Island, and Washington, D.C.

Abstract:

Not many would consider L.M. Montgomery’s work as speculative science-fiction, a sub-genre that describes a futuristic utopia with an explicit pedagogy on how humans might reimagine our entanglement with our environments. And yet, in doing an atmospheric reading of *Emily of New Moon*, this paper attempts to argue that Montgomery’s work should be read as a novel series that answers the calls for a Lunarpunk narrative towards world (re)building. Lunarpunk, as a genre, is still in the process of defining its boundaries and edges, but it emerges in response to calls for speculative fiction that provides aspirational, sometimes utopian worlds that describe the potential for a near future (Schuller, 2019). Lunarpunk, in particular, differentiates itself from solarpunk by focusing on transforming the Self as a means of building the world. This is in contrast to traditional speculative fiction, where the radical or revolutionary work is done Selflessly, with or for the Other.

This paper utilizes reading atmospherically (Sorenson, 2023) as a method to pay closer attention (Love, 2010) to the ways Montgomery’s *Emily of New Moon* provides affective pedagogy through her descriptions of landscapes and the anthropocentric world of her characters. In doing a lunarpunk reading of this work, this paper pays specific attention to the genre’s resounding call for planetary consciousness, to the aesthetic and material atmosphere as that which entangles human life with that of a planet. If atmosphere is the relationship between forms of matter, what

kind of affective relationship is Montgomery orienting her readers towards? How does Emily as a lunarpunk heroine, demonstrate interiority and self-work as that which eventually builds her utopian world? In particular, what pedagogical work can Emily's "flash" do in providing a model for world-building that brings the outside in and takes an interiority to compose the world?

Andrea Richards (Utah Valley U, US), "Shifting Sands of Political Party Identity on Prince Edward Island"

Andrea Richards is an adjunct instructor at Utah Valley University where she enjoys empowering students in researching and writing in academic settings. Some of her recent writing projects include "Acts of Agency and Interference: Choice and Social Responsibility in Modern Fairy Tales" and "Midwives, Mothers, and Moses: Maternity Beyond Biological Binaries." She did her undergraduate work at Brigham Young University in Humanities and English Teaching and her Master's degree in English Literature at Weber State University.

Abstract: L.M. Montgomery's works mock partisan political identity on Prince Edward Island as a binary family birthright not often tied to rationally choosing an ideology. The author refuses to respect giving undue significance to political affiliation that, when analyzed, may help modern day audiences deal with partisan polarization. She felt no compunction to make her most revered characters of the political party she was most often in step with. Of course, as someone ineligible to vote for many years because of her sex, she may have found this preoccupation with political party rather ironic and impractical to women. Montgomery notes characters changing political alignment for various practical, selfish, and noble reasons. Some like Gilbert Blythe go from school boy "Grit" in *Anne of Green Gables* to "ardent Conservative" in *Anne's House of Dreams* with no explanation for the shift. These changes are mentioned perhaps as another commentary on the transitory nature of political parties both in stance and in membership and the need to downplay party affiliation as an intrinsic part of identity. She has no problem championing voting against one's traditional party when issues warrant in *Rilla of Ingleside*. Most of this political commentary is disguised by what scholar Mary Rubio would call sugarcoating "subversive elements" through humor such as when Montgomery warns against overzealous party loyalty action or rhetoric in *Anne's House of Dreams* when Marshall Elliot vows "he wouldn't shave his face or cut his hair until the Grits were in power" and keeps his vow for fifteen years. While Montgomery's family held a number of political offices, she presents the view that politics is an earthly endeavor not to be confused with religion and that relationships at home, in families, and communities provide the most important stability and improvements in society when not complicated by partisan proclivities.

Tatiane Rodrigues Lopes dos Santos (São Paulo State U, BR), "A Home Beyond Her Own: Reception of L.M. Montgomery's *Anne of Green Gables* and *Anne with an 'E'* in Brazil"

Tatiane Rodrigues Lopes dos Santos is a Ph.D. candidate in literature at the Assis campus of São Paulo State University (UNESP), one of Brazil's leading research universities. She is a master of literature and has a teacher's degree in languages (Portuguese and English) from UNESP, where she was an undergraduate researcher. Her ongoing research on L.M. Montgomery's *Anne of Green Gables* reflects on the importance of this novel on the formation of critical young readers in the Brazilian school system. She is one of the first scholars to

research and publish on Montgomery's novels in the context of literary works for Brazilian youth.

Abstract: Applying the theoretical contributions of the reception theories of Hans Robert Jauss and Wolfgang Iser, this paper will reflect on the importance of forming young readers through critical reading of books that they find appealing, notably L.M. Montgomery's *Anne of Green Gables*. Research indicates that most Brazilians do not appreciate reading or the books their teachers recommend. One such book is *Anne of Green Gables*, which teachers selected for inclusion in the collections of the Programa Nacional Biblioteca da Escola (PNBE) in 2013, a government initiative in Brazil that provides books for public school libraries. Although Montgomery's novel has been part of public school collections and has been recommended by numerous teachers, it has not been significantly popular in Brazil. However, the recent success of the television series *Anne with an 'E'* by CBC/Netflix moved young Brazilian readers to re-discover Montgomery's novel, which prompted publishers to bring out new editions of the book into the country. One of the many reasons Brazilian readers have considered Anne Shirley's story captivating following the release of the television show is how her home is related to their own. Montgomery's literary text and its adaptation have depicted unique and visionary images of a 'home' on Prince Edward Island that establish a bond between characters and readers/viewers, especially Islanders. However, we may wonder how similar Prince Edward Island is to Brazil to create such a connection.

Kazuko Sakuma (Sophia U, JP), "Marriage, Usurpation, and Inheritance in the *Pat* Books"

Kazuko Sakuma teaches L.M. Montgomery's novels as well as Literature and Culture of North America in the seminars at the Graduate School of Tokyo Woman's Christian University in Japan. She completed her M.A. and Ph.D. in Literature at Sophia University in Tokyo, where she has been teaching various classes, and has been researching as a visiting fellow at the Institute of American and Canadian Studies. She has presented and published extensively on women writers in the nineteenth and twentieth centuries, including Willa Cather and Montgomery. She has contributed chapters to several edited collections on Montgomery, including "The White Feather: Gender and War in L.M. Montgomery's *Rilla of Ingleside*" (*L.M. Montgomery and Gender*, 2021); "Higher Education of Women and the Lasting Popularity of *Anne of Green Gables* in Japan" (*Reflections on Our Relationship with Anne of Green Gables: Kindred Spirits*, 2021); "Reading the *Pat* Books Out of Order: Japanese Readers, Loss, and the Possibility of New Life" (*L.M. Montgomery and Reading*, 2022). Her primary research interests are gender, lookism, and translation. She has regularly presented at L.M. Montgomery International Conferences and sits on the Editorial Board of the *Journal of L.M. Montgomery Studies*.

Abstract: In comparison to the *Anne* series and the *Emily* trilogy, the *Pat* books, centering on the scholarship. Based on the previous studies that encompass scholars such as Elizabeth Waterston, Mary Henley Rubio, Elizabeth Rollins Epperly, Margaret Doody, and Catriona Sandilands, this study aims to further delve into themes of domestic power struggle not fully discussed in Kazuko Sakuma's article (2021), including Judy's influence, Sid's marriage dynamics, May's usurpation, and Pat's mother Mary's inheritance.

Pat's story resonates with avid Japanese Montgomery readers because, traditionally, there has been a strong tendency in Japan to place the highest value on home. Also, in contemporary Japan, women akin to Pat are increasingly prevalent—many opt to remain unwed, residing in

their parental abode, partly influenced by the Japanese tradition valuing mother-daughter relationship bonds over matrimony (Nobuta 2008).

Pat, the “unwilling-to-marry girl,” envisions safeguarding her cherished home with Sid, wishing he stays celibate, which seems to suggest Mathew and Marilla as an ideal partnership.

Nonetheless, partly driven by sexual desires, Sid marries Pat’s adversary, May. She strategically leverages marriage for cohabitation and dominion, aiming to become the mistress of Silver Bush. Pat’s acting mistress status wanes and her engagement with neighbour David dissolves, leaving her as an “unmarried woman.” At the end, Pat’s fiancé Hilary’s remarks express his possessiveness and imply his future dominance.

While Montgomery’s other heroines are predominantly only daughters, Pat has male siblings, and her plight stems from issues of patrilineal inheritance. While May contrasts with Pat in other aspects, May also has brothers and shares Pat’s predicament; she copes by pragmatically securing her home through marriage. Montgomery’s questioning of the male-centric inheritance model reflects the author’s own experiences and desires, and Pat’s mother inheriting her birthplace may suggest another reversal of power and the possibility of matrilineal inheritance.

Joe Sutliff Sanders (U Cambridge, UK), “Exporting Home: How *Emily* Explains Orphan Girl Stories for Grown-Ups”

Joe Sutliff Sanders is a specialist in children’s media in the Faculty of Education at the University of Cambridge. His 2008 article “Spinning Sympathy” argued that orphan girl novels reinvented and contested first-wave feminist ideas, and his 2011 *Disciplining Girls* extended that argument in part through two chapters dedicated to Montgomery. In May of 2024, he and Yan Du published a new collection of essays celebrating the 100th anniversary of *Emily of New Moon*.

Abstract: In LMM and children’s literature studies, we have established firmly the group of narratives in what has come to be known as the orphan girl novel. In texts including but not limited to those by Griswold (1992, 2014), Sanders (2011), Pfeiffer (2021), and Reese (2021), the dimensions become clear of a genre of girls’ fiction about a girl who enters a home where she is unwanted but who then transforms those around her through her optimism, kindness, and insistence on seeing the best in people. Montgomery contributed at least two of the classics of the genre: *Emily of New Moon* and *Anne of Green Gables*.

The *home* of this paper, then, takes two forms. The first is the home of domestic realism, the larger genre of what Baym would call “woman’s fiction” (1978, 1993). Domestic realism and the orphan girl genre within it have recognizable tropes that can be sought in surprising places. The second home is that of our own critical discourse, the well-tended space of Canadian, American, Girls’, and Children’s Literature in which we have grown these methodologies. This paper proposes exporting both.

The paper argues that putting the orphan girl novel tradition into conversation with the recent television series *Ted Lasso* illuminates both. To preserve focus, I use *Emily of New Moon* as the orphan girl novel to put alongside *Ted Lasso*, demonstrating how the television show continues the arguments about fathers, mothers, and discipline that Emily inherited and sharpened from the girls’ genre. I also argue that *Ted Lasso*’s ambiguous explorations of appropriate romantic relationships help sharpen the critique of unequal romantic partnerships investigated throughout the orphan girl genre, nowhere as pointedly as in *Emily*.

Kate Scarth (UPEI, CA), “Scents of Home in the *Anne* Books”

Kate Scarth is the Chair of L.M. Montgomery Studies with the L.M. Montgomery Institute as well as Associate Professor in the Applied Communication, Leadership, and Culture program at the University of Prince Edward Island, where she teaches courses like “Putting Arts to Work.” Recent publications include “L.M. Montgomery and John Thelwall Write the Green City” in *Eighteenth-Century Environmental Humanities* and “Emily of New Moon and Fanny of Mansfield Park: Childhood at Home in Jane Austen and L.M. Montgomery” in *Children and Childhood(s) in L.M. Montgomery: Continuing Conversations*. Her research focuses on fiction particularly as it relates to L.M. Montgomery and other women writers, especially Jane Austen, British Romanticism, the home, and urbanism.

Abstract: Is smell significant? And how significant is smell in the non-olfactory medium of fiction? In Montgomery Studies and western culture generally, vision rules over the other senses. Experientially, scents are fleeting: limited to a particular location, they disappear once the smeller becomes accustomed to them. And yet smell is powerful, evoking memories, eliciting pleasure, and warning of danger. Building on work like Emily C. Friedman’s *Reading Smell in Eighteenth-Century Fiction* (2023) and Janice Carlisle’s *Common Scents: Comparative Encounters in High-Victorian Fiction* (2004), this presentation places Montgomery’s fiction in smell studies for the first time.

For Montgomery, scents of home provide a sense of home. Montgomery’s places and spaces are immersive, engaging all the senses, including vision, taste, touch, hearing, the sixth sense/second sight, and smell. [See note 1.] Characters create and (re-)locate a sense of home through the fragrances of kitchen and garden and through indoor and wearable nature (for example, potpourri and corsages). Through smell, characters assert belonging and authority in the home. Those who smell well like Anne and Emily have a deep, often transcendent, experience of home through which they assert their belonging and spiritual or literary authority, even when their status in the home is marginal. Smelling reflects domestic expertise and power, as Melanie A. Kiechle’s *Smell Detectives: An Olfactory History of Nineteenth-Century Urban America* (2019) shows. Because Marilla identifies red currant wine and liniment with her nose – a sensory knowledge borne of experience that Anne as a homemaker-in-training does not yet have – she avoids Anne’s humorously depicted kitchen disasters. Indeed, smells reveal humans’ limited control. For Montgomery’s characters, fragrances are often ghostly and haunting, linked to death, grief, and the past. Poignantly, as Matthew is dying, his beloved adopted daughter’s “hands [were] full of white narcissus,” and “it was long before Anne could love the sight or odor of white narcissus again” (*AGG* Ch.37). The narcissus’ damaged emotional meaning underlines the powerlessness and relentlessness of unwanted alterations of heart and home.

Smelling then is not just a passive or animalistic activity but involves emotional and social meanings and benefits from experience and expertise. Sniffing the home well can be a way of making the home well (safe, beautiful, comfortable, inspiring).

Note 1: Scholarship on Montgomery and the senses includes work on vision (see Clement, Epperly, Erdmann, Lawrence), taste (Butler, Salah, Tye, Wilmschurst), hearing (Frever, Pike), and the sixth sense/second sight (Lawson). Vision dominates; see for examples, Elizabeth Epperly’s *Through Lover’s Lane: L.M. Montgomery’s Photography and Visual Imagination*, Lesley Clement’s “Visual Culture, Storytelling, and Becoming Emily,” *Journal of L.M. Montgomery*

Studies, and the three collections, “2020 Vision Forum,” “L.M. Montgomery and Vision,” and “L.M. Montgomery and Re-vision,” in the *Journal of L.M. Montgomery Studies*.

Julie A. Sellers (Benedictine College, US), “‘Glimpses of a World’: Farsickness and the Creation of Home in *The Blue Castle*”

Julie A. Sellers is Professor and Chair of the Department of World Languages & Cultures at Benedictine College. Julie’s publications include articles and chapters on popular culture, identity, and second language acquisition, and she is the author of three books on Dominican music and identity. She has published poetry and an article on Anne Shirley as a female Quixote in *Journal of L.M. Montgomery Studies* and a chapter on quixotic identifications with Anne in *Reflections on our Relationships with Anne of Green Gables*. Julie’s first novel, *Ann of Sunflower Lane* (Meadowlark Press) was published in 2022, and her collection, *Kindred Verse: Poems Inspired by Anne of Green Gables* (Blue Cedar Press) was released in 2021. Julie was the Kansas World Language Association’s Teacher of the Year in 2017, and the Kansas Authors Club Prose Writer of the Year (2020, 2022).

Abstract: L.M. Montgomery’s *The Blue Castle* tells the story of twenty-nine-year-old Valancy Stirling, a heroine who is not homesick but home-sick or “‘sick of home’” (Rubenstein, *Home Matters*). Valancy escapes the repressive confines of her family and a patriarchal culture by imagining a perfect home, her Blue Castle (Epperly, *The Fragrance of Sweet Grass*; Rubio, “Subverting the Trite”; Waterston, *Magic Island*). Valancy’s intense longing for her dream castle reveals her farsickness—a yearning for distant places, even those one has never visited and that might not even exist (Hermann, *Coming Out Swiss*; Gaukel, “Fernweh”; Grundhauser, “Have You Ever Felt”; Twitchell *Winnebago Nation*). With her imagined castle, Valancy seeks not just a room (Woolf) but “‘a house of ... [her] own,’” (*Blue Castle*). Valancy’s farsickness for home parallels her similar yearning for the woods born of her love of John Foster’s nature books. When a mistaken diagnosis motivates Valancy to rebel and leave her childhood home, the two loci of her farsickness, her Blue Castle and the woods, converge to offer her the home of her dreams. Valancy, unlike other Montgomery heroines, is not a writer, and yet, her farsickness makes her a creator in her own rights. These farsick “glimpses of a world” (*Blue Castle*) inspire Valancy to shape her own story by leaving her mother’s house to care for Cissy and actively choosing marriage to Barney and a life on his island surrounded by nature. Throughout, the images of moons and moonlight parallel Valancy’s move from repressive home-sickness to the creative discovery of the locations of her farsick dreams. This presentation considers how farsickness contributes to Valancy’s role as creator of home and her own liberating narrative in *The Blue Castle*.

Megan Shannon (Western U, CA), “‘Welcome home, dear’: Narrative Agency in *The Blue Castle*”

Megan Shannon is PhD candidate at Western University. Her research focuses on the intersections between censorship in the American publishing industry, queer theory, and feminist activist literature in the 20th century.

Abstract: This paper examines how Valancy Stirling uses imagination—reading John Foster and creating her Blue Castle—as a tool for empowerment from abusive home relationships. Drawing

on Narrative Therapy techniques, Valancy queers her understanding of “family” and “home” to build a real-life Blue Castle out of her relationships with Cissy Gay and Barney Snaith.

Scott Sneddon (he/him) holds a PhD in 18th-century English Literature from the University of Toronto. After working as a professor of English in the college and university system, he shifted to corporate learning & development, and since 2018 has led the CIBC Leadership Institute. He is also the Editor (and a regular reviewer of theatre and literature) for *SesayArts Magazine*. L.M. Montgomery students and enthusiasts, they live with their family in Toronto, Ontario. For abstract, see Arpita Ghosal.

Hayley Solano

Hayley Solano is founder and host of The Enchanted Book Club, an international book club that offers monthly discussions of classic literature for both in-person and virtual audiences. Through EBC, Solano provides a forum for her members to reflect upon and discuss literary classics, coordinates biannual literary trips, moderates discussions with contemporary authors and literary experts, and facilitates connections among her membership of over 425 people. Solano has an Instagram following of 70.3 thousand.

Hayley Solano will facilitate three discussions at the conference. The first of these is a public event that will officially open the conference, a literary houses panel featuring representatives from heritage sites connected to L.M. Montgomery, Jane Austen, Elizabeth Gaskell, Louisa May Alcott, and Emily Carr. The second is another public event, an armchair discussion with UPEI's Chair of L.M. Montgomery Studies, Kate Scarth. This discussion will feature activities of the L.M. Montgomery Institute as well as the direction and state of L.M. Montgomery studies. The third event Solano will facilitate is a reading, discussion, and Q and A with novelists Melanie Fishbane and Logan Steiner, both of whom have explored Montgomery's life in their fictional texts.

Jackie Stallcup (California State U, US), “Gothic and Pastoral Inheritances: Homes as Contrasting Symbols in ‘A Rose for Emily’ and *Jane of Lantern Hill*”

Jackie Stallcup is a Professor in the English Department at California State University, Northridge, where she teaches courses on Children's Literature, Literature for Adolescents, Feminism and Fairy Tales, and Satire and Childhood. Her scholarly work focuses on issues of power and representation in children's literature, including an essay on child rearing issues in Montgomery's texts. She has also written on satire, the academic community and Captain Underpants, and on the political implications of “taming” Swift's satire when creating children's versions of *Gulliver's Travels*.

Abstract: William Faulkner's story, “A Rose for Emily” (1930) opens with a haunting description of a decrepit house. The description is strikingly similar to the opening of L.M. Montgomery's 1937 novel, *Jane of Lantern Hill*; in both tales, the house is a decaying monument to the past, while time moves forward and an unwelcome modernity creeps in. After these

parallel openings, the two works take different directions. In “Emily”, Faulkner employs elements of Gothic horror to argue that the present is always contaminated by the horrors of the past, while in *Jane*, the narrative takes a romantic/pastoral turn focusing on Jane’s emotional growth. Faulkner’s work exhibits many of the elements of literary modernism which Montgomery famously disliked, and *Jane of Lantern Hill* is in fact a prototype for a different subgenre, in which a woman inherits a house and blossoms in newfound domestic liberation. Of course, Jane does not literally inherit a house—she and her father buy one. But it is through developing an independent domesticity at Lantern Hill that Jane gains the confidence to defy her grandmother and save her mother.

In this paper, I will argue that Montgomery nods toward the “pigsties and latrines” of modernist literature with an opening that invokes Faulkner’s work. But sending Jane away from the Gothic horror of 60 Gay and giving her the freedom of the house on Lantern Hill allows Montgomery to focus instead on “the sunsets” she preferred. Jane thus ends up invoking a different genre—one which does not have the literary credentials of modernism but which does have much to offer young female readers in encouraging confidence and independence. In developing this argument, I will be referencing critical scholarly work on Montgomery by Benjamin Lefebvre, E. Holly Pike, Laura M. Robinson, Diana Arlene Chlebek, and Rita Bode.

Margaret Steffler (Trent U, CA), “From ‘Journey’s End’ to ‘Ingleside:’ Recovering Absence through Nostalgia and Homecoming”

Margaret Steffler is professor emerita of English Literature at Trent University. Her research focuses on Canadian women’s fiction, girlhood narratives, and life writing with a recent emphasis on Mennonite/s Writing and the work of Miriam Toews. She has published articles and chapters on the work of L. M. Montgomery and is a co-editor of *Children and Childhoods in L.M. Montgomery: Continuing Conversations* (McGill-Queen’s UP, 2022). She is the editor of two volumes of P.K. Page’s work published by Porcupine’s Quill Press: *Mexican Journal* (2015) and *Metamorphosis: Selected Children’s Literature* (2020). In addition to publications on Montgomery, Page, and Toews, she has published on the work of Sylvia Fraser, Alice Munro, Carol Shields, Catharine Parr Traill, Susan Frances Harrison, Rudy Wiebe, David Bergen, and Al Purdy.

Abstract: Between July 1937 and May 1938 L.M. Montgomery wrote in her journal that she hated and feared coming home. During this period of anguish when Ewan’s illness and Chester’s behavior caused debilitating anxiety for Montgomery, her home on Riverside Drive ceased to provide the sanctuary she had found in previous homes. This final home was “not merely something that [she] inhabit[ed], but something that inhabit[ed] [her]” (Fuss 2). In writing *Anne of Ingleside* at this time, Montgomery rejoiced in feeling as if she were “going home” (SJ 5, 278). Elizabeth Epperly, noting that it is “remarkable that Montgomery could write [*Anne of Ingleside*] at all under the strain revealed in her final journal” (173), proposes two readings of the novel: “that harmony is found in home” or that “happiness and home are fragile constructs that can be shattered in a moment” (168). Reading *Anne of Ingleside* as a product of the “theatre of composition” (Fuss 1) of *Journey’s End*, I argue that the novel both reflects and compensates for the losses and emptiness experienced at 210 Riverside Drive, resulting in depictions of the Ingleside home as both a fragile and harmonious construct.

Montgomery mourns many absences in her Toronto home, but the heaviest is the lost promise and potential of her firstborn, Chester. Roberta Rubenstein describes such overbearing loss as “an absence that continues to occupy a palpable emotional space,” a “presence of absence” that “may come to possess an individual” through a “deeper register of nostalgia,” resulting in a “kind of haunted longing” and an “element of grief for something of profound value that seems irrevocably lost” (5). Montgomery was indeed haunted, obsessed, and possessed by the loss of the ideal Chester. She mourns the baby who has turned out to be a “scoundrel” (*SJ* 5, 245). She envies a friend who has lost a son through death when she has lost her son “more cruelly than by death” (*SJ* 5, 260). In this conference paper, I read *Ingleside* as a homecoming for a mother and writer who, from the dark emptiness of *Journey’s End*, is mourning the loss of her ideal version of her son.

Logan Steiner (Colorado, US) “Home and Displacement: Fictionalizing the Life of L.M. Montgomery”

Logan Steiner’s debut historical-fiction novel *After Anne*, a fictionalized account of the adult life of L.M. Montgomery, was released on May 30, 2023 by HarperCollins. After graduating from Pomona College and Harvard Law School, Logan clerked for three federal judges, spent six years at a large law firm, and served for three years as an Assistant United States Attorney. She now specializes in brief writing at a boutique law firm. Logan lives in Denver with her husband, daughter, and the cranky old man of the house, a Russian Blue cat named Taggart.

Ebony Elizabeth Thomas (U Michigan, US), “Home, Hope, and Humanization: An Autoethnographic Exploration of Lucy Maud Montgomery”

Ebony Elizabeth Thomas is Chair of the Joint Program in English and Education and Associate Professor at the University of Michigan’s Marsal Family School of Education. A former Detroit Public Schools teacher and National Academy of Education/Spencer Foundation Postdoctoral Fellow, she serves as co-editor of *Research in the Teaching of English*. She is the author of *The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games* (NYU Press, 2019), which won the World Fantasy Award, the British Fantasy Award, and the Children’s Literature Association Book Award, among other accolades. Her most recent books are *Harry Potter and the Other: Race, Justice, and Difference in the Wizarding World* (University Press of Mississippi, 2022) co-edited with Sarah Park Dahlen, and *Restoring Young Adult Literature* (NCTE, 2023), co-authored by James Joshua Coleman and Autumn A. Griffin.

Her expertise on race and representation in children’s and young adult literature has been sought after nationally and internationally. She has been interviewed by MSNBC, the BBC, the *New York Times*, the *Philadelphia Inquirer*, and the *Chicago Tribune*, to name a few. She is a former reviewer for *Kirkus’* children’s book section, and has written book reviews for the *Los Angeles Times*. She is a past National Book Award for Young People’s Literature judge, and served as a board member of the United States Board on Books for Young People from 2020-2022.

In addition to her work on books for young readers, she has published widely on race, discourse, and interaction in classrooms and digital environments. In conjunction with the National Writing Project, Amy Stornaiuolo (Penn GSE), Elyse Eidman-Aadahl (NWP), and Sarah Levine (Stanford), she is a co-principal investigator on a major James S. McDonnell Foundation Teachers as Learners grant, the Digital Discourse Project (DDP), a longitudinal collaborative inquiry into how partnering teacher consultants studied their own discourse practices with data and platforms as they facilitated online discussions during and after the COVID-19 era. She is

also conducting empirical, digital, and archival research for her next monograph, *The Shadow Book: Reading Slavery, Fugitivity, and Liberation in Children's Books and Media*, which will focus on how traumatic historical events such as slavery in the teaching of literature are introduced through children's picture books, popular media, and the social Web.

Rebecca J. Thompson (King's College, US), “‘This Was Her Own World’: Claiming Power and Freedom through the Domestic Arts in *Jane of Lantern Hill* and *Pat of Silver Bush*”

Rebecca J. Thompson is a Librarian and the Coordinator of Instruction and Reference Services at King's College, PA. She received her MA in English from Seton Hall University in 2012 and her MS in Library and Information Science from Drexel University in 2014. She has presented at three previous LMMI conferences, in the online 2020 Vision Forum, at the King's-Wilkes Women's and Gender Studies conference, and also has a chapter in *L.M. Montgomery and Gender*. She is also the creator of the Green Gables Fables Archive website. Her literary scholarship focuses on spatial theory, particularly in regard to the intersection between the external and internal. She can be reached at thompson.rebecca.j@gmail.com

Abstract: Jane Stuart of *Jane of Lantern Hill* and Pat Gardiner of *Pat of Silver Bush* are two of L.M. Montgomery's later heroines and have been less discussed and analyzed than Anne, Emily, or Valancy. When they are discussed, *Jane of Lantern Hill* and the *Pat* novels are often grouped, with scholars such as Cecily Devereux noting that “both are profoundly domestic and maternal” (272). The two girls have been contrasted, with Jane's domesticity illustrating freedom and Pat's demonstrating restriction, particularly as the *Pat* novels are usually viewed in concert. However, both *Jane of Lantern Hill* and *Pat of Silver Bush* not only show the domestic arts as part of each characters' individual development but as a source of individual power.

How this plays out for each character is understandably different as Pat and Jane are quite different in situation and temperament, but their passion and ability for home making brings each girl freedom and a level of power they use to affect their surroundings and their own destiny. While this is clearly seen in both Pat and Jane, it is also illustrated in other characters such as Aunt Irene and Judy Plum. The domestic arts allow each heroine to gain self-confidence, develop individuality, and build inner resilience.

Jackie E. Stallcup, Kathleen A. Miller, and Mary Rubio, among others, have spent considerable time discussing Montgomery's use of the domestic to create feminine space and authority and Rita Bode, Elizabeth Rollins Epperly, Elizabeth Waterston, and Erika Rothwell have worked specifically with domesticity in either *Jane of Lantern Hill*, *Pat of Silver Bush*, or both. These provide a solid foundation on which to expand the conversation around these two unique heroines and to focus more specifically on the power dynamics at play within the domestic worlds both girls so fully inhabit.

Bonnie J. Tulloch (UPEI, CA), “Keeping Life ‘Fresh’: Exploring the Artistry of Emily Carr, Anne Shirley, and L.M. Montgomery”

Bonnie J. Tulloch is a recent PhD graduate of the School of Information at the University of British Columbia. Her research interests include children's and young adult literature and media,

information literacy, and digital citizenship education. Past and present projects include: her dissertation work on youth engagement with Internet memes, research on Canadian island literature featuring young, female protagonists, and children's nonsense poetry. Building on her island research, her plans for future work include a comparative study of the lives and legacies of Emily Carr and L.M. Montgomery. In 2018 she was the inaugural recipient of the Dr. Elizabeth R. Epperly Award for Outstanding Early Career Paper. Her scholarly publications include one article and two book chapters related to Montgomery.

Abstract: “I hate like poison to talk” (Carr 130). This statement begins Emily Carr’s address on “Modern Art” to the Women’s Canadian Club of Victoria on March 4th, 1930 (Carr 130). Could such a sentiment be more unlike L.M. Montgomery’s character, Anne Shirley? And yet, despite this key difference, Carr has a lot in common with the famous redhead, and, by extension, Montgomery. For, as Mary Rubio notes, “[t]hough only a child, Anne plays the role of an artist in a culture: she gives people a new vision of themselves and a myth through which to live” (74). Carr, Anne, and Montgomery all engage in dialogues with the people of their hometowns to transform the way they view the world, drawing on nature, spirituality, imagination, and the art world as sources of inspiration. In her talk, Carr argues that “‘Creative Art’ is ‘fresh seeing’” (132). This paper will examine *Anne of Green Gables* through the lens of Carr’s philosophy, comparing it to the artistic philosophy Montgomery expresses through her iconic character, which has been explored in previous scholarship (e.g., Epperly; Frever; Gray; MacLulich; Miller; Rubio; Waterston, etc.). By comparing these real and fictional artists I will explore the way Carr and Montgomery engaged the politics of their societies and attempted to make professional homes for themselves in the national imagination. In doing so, I take the first step of a larger project that will examine how these famous, Canadian, island-born, female contemporaries offer fresh visions of the world that remain transformative for those who appreciate their art.

Chelsea Wallis (U Sydney, AU), “‘I wouldn't want to be anybody but myself’: Home as Refuge for Montgomery’s Neurodivergent-Coded Heroines”

Chelsea Wallis is completing a doctorate in English at the University of Sydney, researching how nineteenth-century women writers’ epistolary networks and solidaristic female friendship supported their literary aspirations. A former secondary school teacher, Chelsea is Autistic and is passionate about supporting neurodivergent women and girls’ education. She publishes widely on neurodiversity, disability, and the right to educational equality. Chelsea is also completing a doctorate in human rights law and domestic abuse at the University of Oxford, where she is a Teaching Assistant in the Faculty of Law and Managing Editor of the Oxford Human Rights Hub. A former Poetry Editor for *Oxford Public Philosophy*, she has had works of prose and poetry published in *The Turl*, *Cultivate*, *Womankind*, and *Storyboard*. Chelsea was previously Youth Ambassador for Oxfam Australia and a Senior Judge for The Queen’s Commonwealth Essay Competition. She is an Associate Fellow of the Royal Commonwealth Society.

Abstract: The heroines of Montgomery’s novels are anchored to the places which they inhabit. Yet for these girls and women, home is not merely a physical space, but rather a discursive zone of safety and belonging which allows them to be their true selves (or which, conversely, robs them of a safe place when they are amongst people who do not accept them as they are). As many of Montgomery’s characters are also coded as neurodivergent, there exists a distinct

parallel between this experience of self-affirmation/self-suppression linked to one's conceptual 'home', and the phenomenon of 'unmasking' by which neurodivergent people feel safe to express their natural selves without the pressure to conform to social norms. As such, for neurodivergent people, the safe space of 'home' is co-created with those amongst whom they feel accepted and supported; these 'kindred spirits' are one's true home.

Montgomery's oeuvre encompasses a range of representations of neurodiversity, even if these conditions were not known as such at the time they were written. These representations include mental illnesses such as depression (the titular Mistress Pat) and Post-Traumatic Stress Disorder (Leslie Moore in *Anne's House of Dreams*); learning differences such as dyslexia/dyscalculia (Davy in *Anne of Avonlea*); as well as conditions now known as Autism (e.g. the selective mutism of *Kilmeny of the Orchard*), Attention Deficit Hyperactivity Disorder or ADHD (Sara Stanley of *The Story Girl*), and combined AuDHD (discernible in the heroine of the *Anne* series). As existing scholarship has considered in some detail the representations of mental illness in Montgomery's works, this paper instead focusses on the *Emily* trilogy as a case study for how 'home' and 'unmasking' coincide for an Autistic-coded heroine. In exploring this reading of Emily Byrd Starr, a richer understanding of her experiences of belonging, displacement, and her bond to 'home' emerges.

Åsa Warnqvist (Swedish Institute for Children's Books, SE), "Overturning Green Gables: L.M. Montgomery, Astrid Lindgren, and the Politics of Home"

Åsa Warnqvist is director of the Swedish Institute for Children's Books in Stockholm, Sweden, and docent in literary studies at Stockholm University. She is the project manager of a digitization project, and a research project, both concerning one of the first children's books publishers in Sweden, and the editor of a new history of Swedish children's literature due in 2024. Her research interests include literature of sociology and gender and normativity perspectives. She is the consulting senior editor of *Barnboken: Journal of Children's Literature Research* and a member of the editorial board of the *Journal of L.M. Montgomery Studies*. She was the vice-president of IRSCSL from 2017 to 2021 and the primary organizer of the IRSCSL Congress 2019 in Stockholm. She coordinated the international conference "L.M. Montgomery – Writer of the World" in Uppsala, Sweden, in 2009 with Dr Gabriella Åhmansson and was the Visiting Scholar at the L.M. Montgomery Institute (UPEI) in 2011 to 2013.

Abstract: L.M. Montgomery and Swedish world-famous writer Astrid Lindgren were both shaped by an upbringing in a rural area and a much-loved home, and both writers transferred their understanding of home into their writing (see e.g. Andersen 2014; Epperly 2014; Rubio 2008; Scarth 2020). As several scholars have shown, many of Lindgren's books contain themes and characters with intertextual connections to Montgomery's novels (see e.g. Death 1994, Edström 1992, Rémi 2009, Warnqvist 2022, and Åhmansson 1994).

These connections, I argue, include the idea of home, and it is particularly prominent in Lindgren's *Pippi Longstocking* (1945), where Lindgren deliberately overturns Montgomery's calm, tidy, and orderly Green Gables in *Anne of Green Gables* (1908), and turns it into the lively, fun, and disorganized Villekulla Cottage. Vivi Edström has concluded that Pippi's home is a "deconstruction" of Green Gables, and following her statement I have previously shows that Lindgren in *Villekulla Cottage* overturns the safe and stable ideal home in children's book. I argue that *Villekulla Cottage* stands for freedom and the overthrowing of societal norms and

anchor the statement in societal changes connected to the views of the child and child-rearing between the publication of the two books (Warnqvist 2022).

In this presentation, my aim is to expand on these ideas and discuss the depictions of Green Gables and Vilekulla Cottage against how the politics of home changed during the first half of the 20th century, particularly due to the two world-wars. Drawing on Elizabeth Epperly's claim that home in Montgomery's novels "is an attitude as well as a place" (2014), I will claim that Lindgren's overturning of Green Gables sprung from a post-war need to knock over stable foundations to create new ones, emanating from the home within.

Kathy Wasylenky (L.M. Montgomery Society of Ontario), "Behind Closed Doors: Balancing Private and Public Personae"

Kathy Wasylenky is a retired teacher, past Uxbridge Ward Councillor, researcher, grant writer and past president of The Lucy Maud Montgomery Society of Ontario.

As president for a number of years during the formative years, the organization grew from a sub committee of the Uxbridge Township called The Leaskdale Manse Committee to an independent not-for-profit organization that owns the National Historic Manse site where Montgomery raised her family and wrote a significant number of novels and the Provincial Historic Church Site where her husband was minister. She spearheaded the restoration of the Manse and helped create programming and tours for visitors.

She has done presentations on the restoration, Montgomery's life in Leaskdale and her writing and is presently writing a book on Montgomery's life in Leaskdale.

Abstract: "How could one personality produce such different documents simultaneously, cheerful novels in the morning and tortured journals in the evening so to speak." (*Gift of Wings* 6)

L.M. Montgomery's most prolific writing period was during her fifteen years in Leaskdale. The difference in her persona when penning a new novel or writing in her journals would become very evident to those examining her life more closely. These differences also directed her daily interactions. With ever demanding pressures in her public role and the struggles happening in her home, Montgomery would continue to use coping skills developed early in her life.

To her local community as the minister's wife, and the wider community as a renowned author, Montgomery presented herself as an assured, capable person, admired and respected. Behind closed doors, this was not always the case. Montgomery's struggles to keep her private and public personas separate added grief and pressure to an already stressful existence.

This paper will not only examine Montgomery's efforts to balance her private and public personas during her life in Leaskdale but will also examine the circumstances of her early childhood and how these feelings of insecurity, loneliness, and frustration compelled her to develop a mind set that carried her imaginative spirit forward and allowed her to become a successful author while maintaining her other significant roles.

Michalina Wesolowska (AMU, PL), "Still at Home in Poland? Polish Reception of Montgomery's Works after 1987"

Michalina Wesołowska obtained her MA from the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland (2023). In her BA thesis, she analyzed the renderings of girlhood in selected Polish translations of *Anne of Green Gables*—the thesis was awarded the Grand Prix in the competition organized by the faculty. In her MA thesis, she explored the relations of reading, writing and life in L.M. Montgomery’s journals and fiction. In 2021/2022, she was the head of the student grant for the Polish reception of *Anne of Green Gables*. In 2022 she co-organized the first Polish academic conference on L.M. Montgomery (AMU Poznań, “110 Years of ‘Anne of Green Gables’ in Poland. Reception, Translations, New Interpretations and Research Perspectives”). She has authored a few academic articles and book chapters.

Abstract: Michalina Wesołowska explores the Montgomery translations from the last thirty years, which follow a strategy of foreignization rather than domestication. She considers whether this unfamiliarity threatens the readers’ sense of being in Montgomery’s comforting world (Ross 1994) and shows the recent reception, mainly focusing on understanding the motif of home in the novels.

Evelyn C. White (Journalist, CA), “Home Truths: A Lesbian Reading of Lucy Maud Montgomery and Toni Morrison”

Evelyn C. White: Born in Chicago's Provident Hospital, the first African-American run medical facility in the United States, Evelyn C. White has lived in Halifax, Nova Scotia since 2012. A graduate of the Columbia University Graduate School of Journalism, she was honoured for her master's thesis on "The Racial Development of Blind Black Children." She also holds degrees from Wellesley College and Harvard University. A former reporter for the *San Francisco Chronicle*, she is the author of *Alice Walker: A Life* (2004). Her chapter on Halifax appears in *The Rough Guide to the Top LGBTQ+ Friendly Places in the USA & Canada* (2024).

Abstract: As a Black lesbian writer who came of age in the 1970s, I was an eye (and ear) witness to the contentious debates about the relationship between Sula Peace and Nel Wright in *Sula*, the 1973 novel by Toni Morrison.

“*Sula* is an exceedingly lesbian novel in the emotions expressed,” noted writer Barbara Smith in “Toward a Black Feminist Criticism,” a widely read 1977 essay that discussed Morrison’s book. “The very meaning of lesbianism is being expanded. Obviously Morrison did not intend the reader to perceive *Sula* and Nel’s relationship as inherently lesbian. However, this lack of intention only shows the way in which heterosexist assumptions can veil what may logically be expected to occur in a work.” About the controversy, the future Nobel Laureate in Literature summarily declared: “There is no homosexuality in *Sula*.”

Thirty years later, a similar literary firestorm erupted after Canadian scholar Laura Robinson presented an academic paper titled: “Bosom Buddies: Lesbian Desire in L. M. Montgomery’s *Anne* Books.” Offering an interpretation that garnered headlines and discomfited a coterie of her peers, Robinson ventured: “Because Anne’s various expressions of lesbian desires emerge but are not engaged, they draw attention to what is excluded, what cannot be said to be, in Anne’s world.”

Toni Morrison famously refused to ever speak publicly about the marriage that she ended after six years. As for her wedding day, Montgomery lamented: “I was as unhappy as I had ever been in my life.”

My presentation for the June 2024 conference will explore, through a queer lens, the responses that works by the writers have evoked against the backdrop of their complex domestic lives and times.

Hannah White (U St. Thomas, US), “‘She cannot go, she cannot stay’: *Emily Climbs* and the Paradoxical Vocation of the Writer”

Hannah White was born and raised on the U.S. island territory of Guam, where she found kinship with Montgomery’s P.E.I heroines and their deep connection with land, sea, and people. Leaving her island home in 2017, she obtained her B.A. in English and Graphic Design from Assumption University in Massachusetts. After completing a post-graduate volunteer year of service in Minneapolis, she began pursuing her M.A. in Catholic Studies at the University of St. Thomas in Saint Paul. There she studies theology, philosophy, and literature while continuing to consider Montgomery through the intersection of art and theology.

Abstract: In the first few pages of *Emily Climbs*, Dean Priest shares with Emily lines from Emerson’s “The Poet” about the poet as one who catches the “random word” of the gods. Montgomery does not quote the rest of the stanza, but Emerson continues to describe the poet as a occupying a space of mediation where he “cannot go [and] cannot stay” but relentlessly seeks to describe the “the heart-o’erlading miracle” he has experienced. These lines, remembered by Emily during a beauty-triggered ecstasy later in the novel, undergird and illuminate Emily’s experience of “the flash” and her journey as a fledgling writer (*EC* 181). The divine dialogue Emily hears during “the flash” is a dialogue of paradox: while the “random word” has a heavenly origin, she experiences primarily through the earthly beauty of her island home. Furthermore, Emily is compelled to capture this divine encounter through her art, despite the moment’s ever-elusive nature and her own limits as a writer. Janet Urquhart writes that Emily’s experience of the flash is decidedly linked to her Canadian landscape (Afterword of *EC* 332-334), and Rebecca J. Thompson notes the effect particular places has on Emily’s power as a writer (*L. M. Montgomery and Gender* 152-172). Home, for Emily, is a place to transcend, yet not a place to escape. Drawing on *Emily Climbs*, Montgomery’s autobiography *The Alpine Path*, and selections from Montgomery’s journals, I will explore and articulate Montgomery’s conception of the vocation of the writer through the lens of this paradox. The writer, in Montgomery’s estimation, is tasked with bridged the gap between the divine homeland and the earthly dwelling—not through a denial of the latter, but through its embrace.

Aleksandra Wiczorkiewicz (AMU, PL), “Pictures of Home: Visual Representations of Home Space in Polish Editions of the *Anne* Series”

Aleksandra Wiczorkiewicz, PhD, is an assistant professor at the Faculty of Polish and Classical Philology and a researcher in the Children’s Literature & Culture Research Team at AMU in Poznań, Poland. She received her doctorate there (2022). Her academic interests include

English children's literature of the Golden Age and children's literature translation studies. She has authored two monograph books and more than 20 academic articles and book chapters; she is also a literary and academic translator. In 2022 she co-organized the first Polish academic conference on L.M. Montgomery (AMU Poznań, "110 Years of 'Anne of Green Gables' in Poland. Reception, Translations, New Interpretations and Research Perspectives") and is a co-editor of the forthcoming volume. She is working on an article for the *Journal of L.M. Montgomery Studies* following her paper presented at the "L.M. Montgomery and Re-Vision" Biennial Conference, UPEI 2022.

Abstract: Wierzchowicz explores the books' graphic design as intersemiotic translations. She addresses what models of home and domesticity they present and how they create visual patterns of perception (McKenzie 2014). She also considers graphic domestication and foreignization assuming that covers/illustrations can be "contested sites of visual and verbal politics over issues of identity" (Sonzogni 2011).

Emily Woster (UMinn, US) "A Home in/of Books: Objects and Metaphors on L.M. Montgomery's Bookshelves"

Emily Woster is an Assistant Professor at the University of Minnesota Duluth. She is a past Visiting Scholar for the L.M. Montgomery Institute and Founding Co-editor of the *Journal of L.M. Montgomery Studies*. Emily curated (with Betsy Epperly and a team from the Robertson Library, LMML, and the Confederation Centre of the Arts) the online exhibit, *The Anne of Green Gables Manuscript: L.M. Montgomery and the Creation of Anne* (see annemanuscript.ca). She is now at work on digital projects celebrating Montgomery's reading including the ongoing L.M. Montgomery Bookshelf project (see kindredspaces.ca/bookshelf).

Abstract: For Montgomery, reading was a kind of homecoming. After reading through a stack of volumes of *Wide Awake* she "felt curiously homesick and strange, every time I shut the book and came back to this one (CJ 1911-1917: 237). In 1932, she confessed that "[w]hen I can't sleep I sit up and read ... Klickman's delightful *Flower Patch* series. ... I feel as if I had 'got home' when I go to her 'Flower Patch.' (CJ 1930-1933: 241). She repeated this sentiment, that reading was a "going home," in letters to Ephraim Weber and George MacMillan, and she hints at her home in books throughout the journals and in *The Alpine Path* (1919).

But the metaphor exists alongside her deep love of physical books, of books that defined some of her most beloved home spaces. Montgomery's photo of her favorite bookcase in her "dear den" in Cavendish is pasted in her manuscript journals no fewer than thirteen times. Her short essay, "My Favorite Bookshelf" (1917) provides a tour of her most treasured volumes, and her libraries in Leaskdale, Norval, and Toronto were a point of pride. Her home *of* books was as meaningful as her home *in* them.

This presentation will highlight titles and reflections from the L.M. Montgomery Bookshelf project, among others, to explore the boundary (and the *slippage*) between the home-centered metaphors she uses to reflect on reading and her love of books-as-objects to argue that being "at home in/of books" is central to our understanding of Montgomery.

Monika Wozniak (Sapienza U, IT), "Making Anne Feel at Home . . . in Poland: Domestication of Space in the First Polish Translation of *Anne of Green Gables*"

Monika Wozniak is an associate professor of Polish Language and Literature at Sapienza University of Rome and editor in chief of “Ricerche slavistiche. Nuova serie”. Her research has addressed several topics in Literary Translation, Fairy Tales studies, Children's Literature Translation, Audiovisual Translation and Comparative Literature. Among her recent publications is a monograph on the Italian reception of Henryk Sienkiewicz's *Quo vadis* (*120 lat recepcji “Quo vadis” Henryka Sienkiewicza we Włoszech*, 2020) and the volume (co-edited with Maria Wyke) *The Novel of Neronian Rome and its Multimedial Transformations. Henryk Sienkiewicz's “Quo vadis”*, (2020).

Abstract: L.M. Montgomery's most famous novel first arrived in Poland in 1912, and since then, it has enjoyed unwavering success, becoming one of the most beloved classics of youth literature. Currently, multiple translations of the book are available, released mainly in the last three decades. However, there is no doubt that the phenomenal triumph of the novel in Poland is due to the first and, for many decades, only Polish rendition of *Anne of Green Gables*, done by R. Bernsteinowa.

According to the standards of her time, Bernsteinowa used domestication practices in her translation, starting with transforming the protagonist's name into Ania and those of her tutors into Maryla and Mateusz. She also translated into Polish many toponyms, such as Bright Water or White Sands. These choices are often criticised in the recent Polish scholarship about the novel's reception in Poland, which seems to disregard a crucial cultural factor of the Polish reception. The motive of home as a safe harbour, loved and cherished, is central to the *Anne of Green Gables* series. “Home” is not only the farm or the village where the protagonist lives but the whole of Prince Edward Island and its natural beauty. It is a theme that would strike a chord with Polish readers, but at the same time, many of the details of everyday life in Canada were very different compared to domestic life in Poland. The architecture, landmarks, plants, and natural surroundings could also seem strange and alien to young readers. What Bernsteinowa did, therefore, was not just translate or change names and toponyms. She also transformed places where the characters live and breathe into a familiar and understandable space for Polish readers. She did not relocate the site of action, as it would sometimes happen in the old translations for children, but Canada described in her version is in a way “polonised”: the description of Cuthbert's home wouldn't be out of place in a Polish novel, the remote beauty of the Prince Edward Island becomes comparable to the idyllic Polish rural landscape. It is a space that Polish readers could experience as familiar and fall in love with, just as the novel's protagonist. In my paper, I would like to explore this transformation of the domestic space and its probable impact on the novel's success in Poland.