

L.M. Montgomery & Vision, 2020
Abstracts and Biographical Statements (Preliminary Program)

Yoshiko Akamatsu, *Emily's Vision as a Canadian Writer: Beauty, Humour and an Appreciation of Japan in Her Trilogy* (Plenary 1)

Yoshiko Akamatsu, PhD, is a professor of literature at Notre Dame Seishin University in Okayama, Japan. She translated Montgomery's *Akin to Anne: Tales of Other Orphans* in 1988-89. Her recent articles are "Japanese Readings of *Anne of Green Gables*" (1999), "The Continuous Popularity of *Red-Haired Anne* in Japan" (2013), and "During and After the World Wars: L.M. Montgomery and the Canadian Missionary Connection in Japan" (2015). The papers "The Awakening of Awe-inspiring Girls: From a Viewpoint of the Japanese Novel, *Daiana from the Bookstore* (2014)" and "The Problems and Possibilities Inherent in Adaptation: *Emily of New Moon* and *Emily, Girl of the Wind*" are to be included in upcoming collections of essays. With one exception, she has attended and presented at every L.M. Montgomery International Conference since 2008. She sits on the editorial board of the *Journal of L.M. Montgomery Studies*.

In the *Emily* Trilogy, L.M. Montgomery depicts the protagonist's vision as a Canadian writer. Emily is the author's second self as Montgomery has claimed, but the heroine chooses a different life from the author's, opting to remain on Prince Edward Island and be a Canadian writer. Focusing on Emily's love for beauty and humour and her encounter with a Japanese prince, this presentation analyses how Emily perceives and responds to the visual and non-visual worlds and how she tries to portray them in her writing. For her, choosing to remain in her beloved home indicates her strong identification as a Canadian. Experiencing her "one glorious, supreme moment" of inspiration, called 'the flash' (*Emily of New Moon*) and referring to herself as a "High priestess of beauty" (*Emily Climbs*), she continues to be a "chaser of rainbows" (*Emily's Quest*), the beauty-seeker. Drawn to the beauty of her natural surroundings as well as that found in human nature, she is not satisfied with simply enjoying it herself, but strives to express it in words. A humorous episode in which twenty-two-year-old Emily encounters a Japanese prince who has converted to Christianity shows her interest in different cultures. The contrast between the attitudes of her relatives to the "outsider" and Emily's sympathy with the prince and interest in Japanese culture shows the different perspectives they have in relation to the outside world.

Rita Bode, *Darkening Visions: Montgomery's Late-Life Novels* (Concurrent Session 5B)

Rita Bode is professor of English Literature at Trent University. Her work on Montgomery has appeared in *CREArTA* and *Storm and Dissonance: L.M. Montgomery and Conflict*, and she is co-editor of two volumes of essays on Montgomery: with Lesley D. Clement, *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911- 42* (MQUP 2015), and with Jean Mitchell, *L. M. Montgomery and the Matter of Nature(s)* (MQUP 2018), which won ACQL's 2018 Gabrielle Roy Prize (English) for the best book-length study in Canadian and Québec literary criticism. Her interest in transatlantic studies includes work on George Eliot and Harriet Beecher Stowe, and Eliot and Edith Wharton. Her most recent article on nineteenth-century

American writer Harriet Prescott Spofford appears as [“Narrating Violation: Harriet Prescott Spofford’s ‘Circumstance’”](#) *European Journal of American Studies (EJAS)*, vol. 14, no. 3, 2019.

Into her journal entry of 8 August 1936, L.M. Montgomery inserts and then comments on Chester’s recent snapshot of herself: “It is so much like me, I put it here,” she writes. “The sunshine in the background gives an odd effect of snow and my dress looks very ‘summery’ for such an effect.” In the context of Montgomery’s involvements with photography, especially as examined in Elizabeth Epperly’s work on Montgomery’s “visual imagination” (2007), Montgomery’s seeing herself in a picture that speaks of extremes and incongruities invites exploration: Her focus on sunshine transforming into snow set against “summery” impressions suggests tensions and disruptions that also have a presence in her life-writing and late novels. In the years leading up to her death in 1942, Montgomery’s account in her journal of depression, low spirits, and anxieties influenced by both external events and inner uncertainties intensifies, and, like other writers in late-life, her fiction grows increasingly sombre. The image of Jane’s grandmother, “the bitter old queen, her eyes bright with venom,” is prominent in the final paragraphs of *Jane of Lantern Hill* (1937). Elizabeth Waterston (2008) suggests that *Anne of Ingleside* (1939) “remains shadowed by its recognition of cruelty.” While not abandoning her happy endings, Montgomery’s vision of human evil in her late novels becomes more apparent and, most significantly, the evil is harder to eradicate. Her late novels leave a sense of unresolved issues that threaten to disrupt Montgomery’s aesthetic reach towards happiness and harmony.

Jessica Brown, Ecologically Entangled: Ecophilosophy and Montgomery’s Vision of Nature (Workshop; see [Jean Mitchell’s blog, to be posted 26 June](#)) & Eyes for Avonlea: Montgomery’s Affective Rendering of Nature (See [presentation, to be posted 27 June](#)) (Concurrent Session 9A)

Jessica Brown, born and raised in southeast Texas, now lives with her husband and son in County Clare in Ireland. With an MA in English from Boston College, an MFA in Creative Writing from Seattle Pacific, she is now a Creative Writing PhD student at University of Limerick, where she is studying narrative theory and affect theory and working on a fiction project. Her poetry collection *And Say* was released with Revival Press in October 2019, and her children's novel *The River Boy* was released in 2016 with the indie-press Finch and Fellow. Her academic articles have been published in the *Journal for Spiritual Formation and Soul Care* and in the book *Jane Austen and the Arts*. She also had the privilege of editing Faustin Ntamushoboru’s book on forgiveness and the Rwandan genocide, *Transformation Through the Different Other*, and she is on the Governing Council for Thousand Hills International University, a young university in northwest Rwanda.

Birch skin, shadowed wood, patches of dappled light, endless varieties of dusk and dawn, prismatic colours of the sea: surpassing mere descriptive prose, Montgomery’s rendering of nature thoroughly registers how nature impresses upon and affects the assemblages surrounding it. In order to present Montgomery’s configuration of nature as an affective strata, I will look at several passages from *Anne of Green Gables*. Then, I will explore how this affective rendering of nature teaches readers to see nature with new eyes, eyes for Avonlea, which transform attentive observation into a mode of response that recognizes how entwined and generative elements of

nature are. Both organic (i.e. tree leaves) and inorganic (i.e. moonlight), nature thus becomes a force that matters, enfolded and unfolding with us. This paper will especially utilize the superb introduction to *L.M. Montgomery and the Matter of Nature(s)* by Rita Bode and Jean Mitchell. In also using texts like Gilles Deleuze's *Spinoza: Practical Philosophy* and Jane Bennett's *The Enchantment of Modern Life*, I hope to continue to extend the critical conversations about Montgomery and nature from key concerns of aesthetics and Romanticism into the foci and lexicon of affectivity, which might offer new insights into Montgomery's work as pedagogic encounter and nature (and an author's capture of it) as affectual – inaugural and transformative – force.

Louise Campbell and Susan Graham, The Use of Visual Descriptors in Travel Writing and Travel Journalism relating to Prince Edward Island and Montgomery (Concurrent Session 8B)

Louise Campbell, graduate student in UPEI's Master of Arts in Island Studies (tourism specialty stream), conducts research projects on niche areas of tourism, including literary tourism, travel writing, and equine tourism.

Susan Graham, assistant professor of marketing with UPEI's Faculty of Business, serves as the business representative for the Master of Arts in Island Studies program. Her research interests include tourism branding, authenticity in tourism marketing, place branding, and branding islands.

Montgomery's writings, heavily inspired by PEI landscapes and seascapes, are a cornerstone in the promotion of her beloved home province as a tourism haven. For the past century, fans of Montgomery and *Anne of Green Gables* have visited the author's "colourful little island of ruby, emerald and sapphire," as she refers to it in her journals, seeking the pastoral beauty depicted in her literary works. Travel writers and journalists, channeling Montgomery's practice, use powerful visuals to describe the Land of Anne, often echoing the author's own language. This presentation examines a collection of Island-related travel pieces to gauge the use of such visually compelling descriptors and elements of Montgomery's writings to showcase the intrinsic allure of the Island. An analysis of this collection will further the understanding of how Montgomery's work continues to inspire travel writers and journalists, thus contributing to the Island's reputation as an appealing tourism destination.

Catherine Clark, Vision, Aesthetic, and Memory in Montgomery's *The Blythes Are Quoted* and Woolf's *To the Lighthouse* (Concurrent Session 5B)

Catherine Clark is an Associate Professor of French and English, and Director of Study Abroad, at Averett University in Virginia. She received her doctorate in Comparative Literature from the University of North Carolina in Chapel Hill. Her research interests include transatlantic literary studies, modernisms, world literature, Ancient/Modern comparative studies, and queer and gender theory. Her current project in progress is entitled: "Transatlantic Texts: Creative Intersections of L.M. Montgomery, Virginia Woolf, and Colette during Modernism."

At the end of Virginia Woolf's novel *To the Lighthouse*, the artist Lily Briscoe finishes her painting with the line, "I have had my vision." Montgomery's posthumously published book, *The Blythes are Quoted*, also ends with work of an artist – a poem by Walter Blythe. These concluding visions bring to a close two texts that are structurally similar: the fragmented narratives are made up of multiple character perspectives loosely connected by a central family – the Blythes and the Ramsays. Both books are divided into two parts, interrupted by the World War I years, bringing both personal loss (the death of a son) and cultural change. The characters in each text orbit the parallel figures of Anne Blythe and Mrs. Ramsay, the discerning matriarchs of their family and community. While the points of view and narrative voices change, the provincial settings do not. The visions of hope and possibility in the first section of each book is replaced in the second half by re-visions of nostalgia, grief, and growth. These two books, strikingly similar in their construction, aesthetically elevate the microcosms of intimate domestic life and community dynamics as a way of seeing and understanding broader human questions. Montgomery and Woolf explore text and art as memory, "re-visioning" their uniquely feminine narratives through shifting perspectives and the passage of time.

Lesley D. Clement, Montgomery's "Anxious Eye": Sightseeing and Literary Tourism (See [Rita Bode's blog, posted 24 June](#)) (Keynote)

Lesley Clement is the current Visiting Scholar for the LMMI and will assume the role of co-editor of the *Journal of L.M. Montgomery Studies* in July 2020. Recently retired, she taught and held administrative positions for over thirty-five years at post-secondary institutions throughout Canada. She has established herself as a Montgomery scholar with conference papers, journal articles, and co-editing collections. Her keynote talk builds on her chapter in *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911-1942*, which she co-edited with Rita Bode (McGill-Queen's UP, 2015), on the toxic gaze that public figures such as Montgomery suffer. She has also published extensively on text-image interanimation in children's picturebooks, including her chapter in *Global Perspectives on Death in Children's Literature* (Routledge, 2016), which she co-edited with Leyli Jamali.

In her study of the Romantic and Victorian "literary tourist," Nicola Watson cites a reference from an 1830s guidebook to Scotland's Walter Scott region to demonstrate that literary tourism is generally a "mongrel compound" with the tourist seeking out both "the biographical ... and the more purely fictive" sites of celebrated writers: "The anxious eye searches for the haunts of those whom history has chronicled, and the fancy feels charmed to revel with the creatures of another's imagination." On her honeymoon trip from mid-July to mid-September 1911, Montgomery cast her own "anxious eye" on Scotland and England, scrupulously directed by literary references and contemporary guidebooks on how to see and respond to popular tourist sites. But her keen vision sought more than visits to the "haunts" of Burns, Scott, Barrie, Wordsworth, and the Brontë sisters, among others, and the verification of "impressions formed by reading," as she told a Boston reporter in November 1910. Montgomery was, at this time, still learning to negotiate life as a public figure subject to the intrusive gaze that unsettles the boundary between private and public lives and personae. Montgomery's travels at different stages of her life include trips to and from Prince Albert as a teenager, to Boston as a newly celebrated author, to the Mammoth Cave on a family holiday, and to Muskoka which inspired

her to build her own imaginary Alhambra; however, this presentation focuses on the honeymoon trip, as recorded in her journals, letters, and photographs, because of the transition she was making to a more visible life as minister's wife and literary figure. During the honeymoon trip, Montgomery observed, commented on, and/or photographed writers' portraits, creative work spaces, houses and memorabilia (birthplaces and other houses in which the writer lived and worked), graves, communities (villages and landscapes, biographical and fictive), and entire regions, as well as commercial endeavours such as museums, monuments, and souvenirs. All suggested narratives that spoke to her about the transition she was making from being a relatively private citizen in PEI to a more public figure, scrutinized by her husband's parishioners in Leaskdale/Zephyr and feted as a celebrated writer in nearby Toronto. Montgomery's "anxious eye" as a literary tourist elicits insights that foretell the relentless tensions between private self and public personae that would come to characterize her Ontario years.

Carolyn Strom Collins, Envisioning *Anne of Green Gables*: How Montgomery Shaped a Classic (Concurrent Session 7B)

Carolyn Strom Collins is the author of several books and many articles on L.M. Montgomery, as well as companion books on *Little Women*, *The Secret Garden*, and Laura Ingalls Wilder's "Little House" books. Her latest books are *Anne of Green Gables: The Original Manuscript* and *After Many Years: Twenty-one "Long-Lost" Stories by L.M. Montgomery*. She compiled and edited *An Annotated Bibliography of L.M. Montgomery's Stories and Poems*, updating considerably the 1986 bibliography. She is the founder of the L.M. Montgomery Literary Society, co-editor of its e-newsletter, *The Shining Scroll*, the founder of the Friends of the L.M. Montgomery Institute, and is on the editorial board of the *Journal of L. M. Montgomery Studies*.

A close examination of L.M. Montgomery's *Anne of Green Gables* reveals her process of envisioning and creating her first and best-known novel. Eight hundred forty-four pages of handwritten text, including some 500 notes Montgomery added to the main text, comprise the 115-year-old manuscript. Some of the additions and changes Montgomery made to the main text will be highlighted. For instance, what were the first changes Montgomery made to the manuscript? How did she change the narrative in Chapter 16 to allow enough time for Diana to become inebriated on currant wine? What famous lines in the novel were "afterthoughts," added to the main text later? What was Montgomery's coding method used to indicate the addition of notes to the original version of the text? Which chapter has the most added notes? How does the manuscript differ from the published version? Slides will illustrate these additions and changes, showing relevant pages from the manuscript itself (most of which have never been published before or even seen by anyone except for a few scholars).

Kristie Collins, "Anne with an E": Revisions on Female Singleness (Concurrent Session 1A)

Kristie Collins is an Associate Professor in the Faculty of Foreign Studies at Reitaku University, in Kashiwa, Japan. She has developed and taught a range of undergraduate and graduate courses,

from “Media & Gender Studies” to “Canadian Literature” to “Debate and Discussion,” and is also a frequent invited lecturer at Aalto University in Finland. Her research focuses on the media representation and lived experiences of single women in the US, Japan, and Canada, and her monograph, *The Marginalized Majority: Media Representation and Lived Experiences of Single Women* (Bern: Peter Lang) was published in 2013. As a Prince Edward Islander and a Montgomery fan abroad, she was especially proud to organize and host the first L.M. Montgomery international conference in Japan in June 2019.

Alongside the construction of a bucolic, rural, Prince Edward Island community, L.M. Montgomery’s *Anne of Green Gables* (1908) also presents readers with depictions of strong and respectable single women in the form of Marilla Cuthbert, Muriel Stacy, and Josephine Barry. Indeed, with Marilla as Anne’s mother figure and moral compass, and with Miss Stacy and Miss Barry supporting Anne in their respective mentor roles as educator and cultural benefactor, Anne Shirley seemed to have been raised in a singularly feminist environment. Even Matthew Cuthbert, her father figure and confidant, shuns usual gender roles in taking on the caretaker/nurturer role in the Green Gables unconventional family configuration. In Moira Walley-Beckett’s television adaptation, *Anne with an E* (2017-2020), produced by the Canadian Broadcasting Corporation (CBC), with international distributing rights secured by Netflix, updates to Avonlea and the original text were made to engage with contemporary issues such as identity, racism, gender equality, and feminism. While many revisions are, in the presenter’s view, commendable – from the addition of an Acadian boy who works at the Green Gables farm; to a gay classmate enrolled at the Avonlea school; to a Trinidadian sailor who befriends Gilbert Blythe and offers a glimpse into “The Bog,” where people of colour live and work in Charlottetown – Walley-Beckett’s adaptation marries the original story with present-day concerns in an effective and compelling way. Surprisingly, however, when the backstories of the single female characters are fleshed out in the series, their (non)marital status is accounted for in ways that largely denigrate female singleness. This paper will compare the representation of female singleness in the original novel and the contemporary television adaptation and will ponder whether the contemporary “updates” are progressive or regressive.

Meriel Dhanowa, Animating Anne: How *Akage no Anne* Recreates Montgomery’s Vision through the Visual Medium (Concurrent Session 5A)

Meriel Dhanowa has just completed an MPhil at the University of Cambridge’s Centre for Research in Children’s Literature. She comes from a background of French and German studies. Her research interests include Children’s Literature, Text/Image studies, and Animation.

This paper explores the Japanese anime adaptation of L.M. Montgomery’s work, titled *Akage no Anne* [*Red-haired Anne*]. Released in 1979, it ran for fifty episodes and covers the entire narrative of the book. While it is still beloved in Japan, the series is often overlooked when adaptations of Montgomery’s novel are discussed. Therefore this paper will argue that the series deserves recognition as both a faithful adaptation and a work of art, and will highlight its portrayal of nature, imagination, and growing up through the use of animation. Written and directed by Isao Takahata, who would go on to make films with Studio Ghibli, it is one of the anime series by the staple World Masterpiece Theatre that would be highly influential to the

anime medium. Nature and coming-of-age are often presented as important recurring themes in Takahata's narratives; consequently, this highlights how the themes of nature and growing up remain a significant aspect of this adaptation, and therefore cementing its success in capturing the spirit and essence of the source material. It also demonstrates how animation is an effective medium for visualising imagination as many of Anne's creative fantasies are brought to life, often creating a dreamlike atmosphere; this is achieved through the unique artistry of the visuals. In this way, *Akage no Anne* successfully maintains the charm of the original narrative through the stylistic devices it possesses as an anime, therefore delivering an accurate and heartfelt visual reinterpretation of Montgomery's imaginative vision.

Brenton Dickieson, Making Friends with the Darkness: Montgomery's Popular Theodicy in *Anne's House of Dreams* (Concurrent Session 6B)

Brenton Dickieson grew up on his family's farm on the north shore of Prince Edward Island. Besides playing in Rainbow Valley and romping down Lover's Lane, his introduction to L.M. Montgomery's fictional worlds was watching taped-from-TV VHS copies of the Kevin Sullivan productions – with the Sears ads still left in. Following two years in picturesque Nagano, Japan, Brenton and his wife, Kerry, returned to PEI via Vancouver, where Brenton completed a Master's degree at Regent College. Now Brenton is a Sessional Instructor at UPEI, Adjunct Professor in Theology and Literature at Maritime Christian College, Distance Education Instructor in Spiritual Theology at Regent College, Lecturer and Preceptor in Language and Literature at Signum University, and Lecturer in Literature at The King's College. In 2001, Brenton completed a PhD at the University of Chester on spirituality in C.S. Lewis' literature. His popular blog, [A Pilgrim in Narnia](#), explores the intersections of faith, culture, and fiction.

Upon completing *Anne's House of Dreams* in 1916, Montgomery recorded in her journal that she had never written “amid so much strain of mind and body.” Caught between the pressures of life as a minister's wife, her writing, and her role as a mother, Montgomery admitted that World War I was “slowly killing” her – a war bound up for Montgomery with the agony of the loss of her second son. What Elizabeth Epperly (*The Fragrance of Sweet-Grass*) calls Montgomery's “most unselfconsciously philosophic” novel, *House of Dreams* delves into painful issues of loss, suicide, bad marriages, ill-timed love, poverty, and the beautiful-terrible consequences of duty. The result is a complex and nuanced consideration of life lived faithfully as it excels in the “effects of light and shadow,” allowing for both “joy and sorrow” (*Anne's House of Dreams*). As a novel filled with biblical and poetic references to the nature of life, and as a story unwilling to look away from difficult themes, readers are left with the assurance that “Everything works together for good” (Rom 8:28). Like Milton, Montgomery writes so that she may “justify the ways of God to men” (*Paradise Lost*) – or at least allow herself and her reader space to work through the great joys and deep pains of life that are somehow providential. This paper considers *Anne's House of Dreams* as a popular theodicy. “There's something in the world amiss,” Anne admits, quoting Tennyson, but it is unclear whether it will be fully “unriddled by and by.” Instead, with Leslie, there is some beauty to “the struggle – and the crash – and the noise” of life. Montgomery offers a complex and conflicted defense of goodness, which is a lived theodicy where we are invited to make friends with the darkness in order to see the light.

Natalia Dukatova, *Anne's Vision in Contrast to the Visions of Young Communists* (Concurrent Session 2B)

Natalia Dukatova is a PhD candidate at the Institute of World Literature, Slovak Academy of Sciences, Bratislava, Slovak Republic. Her main interest is in Slovak, Russian, and world children's literature, and she has presented at the 2016 LMMI conference on gender and the 2018 conference on reading.

When *Anne of Green Gables* was translated into Slovak (1959), Czechoslovakia was under the influence of the Soviet Union's deepest phase of building communism. Montgomery's novel complemented a socialist vision, as conveyed through Slovak children's literature of the time, of a better future, the fulfillment of plans, and a working class bettering itself through education. In other ways, however, Anne's freedom of thought and independent spirit challenged this vision, especially because it was a young girl who represented these values. Over the last fifty years, it is these very values that have appealed to young readers in suggesting that a young, ambitious girl can help make the world better through small deeds and gestures. This paper considers the shifting visions of what *Anne of Green Gables*, for many years the only Canadian children's book translated into Slovak, represents to young Slovakian readers.

Carolyn Epperly, *Layers of Reflections* (Exhibition and Artist's Talk)

While Carolyn Epperly was growing up in a small town in Virginia, her father decided what career each of his children should pursue. Carolyn was to be the artist. Not wishing to please her father, she became a teacher. This took her on several adventures to Columbia and Camden, South Carolina, and Charlottetown, Prince Edward Island. During her year of teaching art there, she took a course in commercial art. Realizing her father may have been correct after all, she became a graphite artist. While visiting a friend who had moved to Charleston, she was overwhelmed by the riot of colour, seemingly displaying every tone possible. Colour. That was the thing missing in her creations. Knowing very little about it, she enrolled in a watercolour class to learn, intending to use the colour knowledge in her oil painting. After one class in watercolour, she was so intrigued and challenged that, forty years later, she is still learning. She is a signature member of the National Watercolor Society (NWS), International Society of Experimental Artists (ISEA), Watercolor USA honor Society (WHS), and South Carolina Watercolor Society (SCWS), having served on the board for twelve years and as president in 2011 and 2017. She has won many national awards, and her work is in museums and private collections. In 2004, a paper presented at an international conference was published in *CReArta*. In 2018 she and her sister launched a book on Prince Edward Island (published by Acorn Press) entitled *Summer In The Land of Anne*, which she illustrated. She is married to a Charleston native and has three beautiful daughters who, though extremely creative and talented, have not yet chosen to paint.

The colours created by transparent watercolour are like jewels in the sunlight. This medium allows a layering of tones, veils, one over the other, without disturbing the one underneath. The effect is haunting depth and intriguing atmosphere. Using this method led me to create my "reflections" series. For each painting, instead of simple mirroring, I painted objects inside,

outside, and on a reflective surface. This painting I entered, “First Date,” features my daughter and son-in-law inside a restaurant showing the art work within, the buildings and figures across the street, and a car driving past. My conversation will be about my process of painting, inspired by Montgomery’s writing, her painting with words as opposed to brushstrokes. Montgomery’s insight and deftness in creating characters are what inspired this particular series of my work, complicated paintings that challenge the eye and require the viewer to look intently in order to realize what is presented. I find this true of Montgomery’s characters. Her portraits often have many layers and require us to contemplate each fully to know the person she is painting.

Susan Erdmann, “Double Vision” in *The Blythes are Quoted* (Concurrent Session 4A)

Susan Erdmann is a Senior Lecturer at the University of Agder in Kristiansand, Norway. She is an applied linguist, publishing on topics related to minority language use in Norway, English-language education in Scandinavia, children’s literature in translation, and the role of cultural instruction in language acquisition. Her most recent publication, together with colleague Barbara Gawronska, is an examination of Mimi Sverdrup Lunden’s influential translation of Montgomery’s *Anne of Green Gables*, “Norwegian Translations of *Anne of Green Gables*: Omissions and Textual Manipulations.”

Like the quotation marks indicated in the title, characters and events in L.M. Montgomery’s final book, *The Blythes are Quoted*, often come in pairs. The most obvious pairing in the text is structural – the division of the book into pre- and post- World War I sections – but doubles appear in many of the stories as characters and narrative elements. Lucia and her lookalike cousin, Alice, Elmer and D’Arcy, Stephen and Francis, the twins Jill and P.G., Lionel and Theodore, Chrissie/Christine and George/Don, Dick and Jerry, Ursula Anderson’s double life, and importantly, brothers Jem and Walter, and poets Anne and Walter. Literary doppelgängers are often analysed as figures of displacement or as representations of repressed or suppressed desires (Webber 2003). But while many of the individual stories in *The Blythes* may be read psychoanalytically, taken as a whole *The Blythes*’ doubles operate on a more structural level, disturbing conventional narrative development, disrupting temporality, and overturning our genre expectations. Throughout the text, doubleness is constructed visually or structurally, through the similarity or dissimilarity of individual appearance, through the thematic division of the text into sections devoted to poetry and Blythe family domesticity and those devoted to the short stories, and through the pre- and post-war chronological schism. While many of the stories contained in *The Blythes* were written before World War II became a traumatic fact, the final form of the text suggests that the persistent double vision offers a commentary on the double tragedy presented by two world wars a generation apart.

Charles Ferris, *The Evolution of a Maritime Canadian Imperial Nationalist’s World View through a Feminist Archive of Affect* (Concurrent Session 7C)

Charles Ferris is a PhD student in the University of New Brunswick History Department. His PhD thesis research is a comparative biography of two Maritime Canadian public figures – Douglas Hazen and L.M. Montgomery – who achieved prominence during the opening decades of the twentieth century, an era of progress and the Great War. He has extensive experience in

the field of human and civil rights. After graduation from UNB with degrees in History (Hon BA, MA) and Law (LLB), he served as legal counsel to the NB Ombuds Office and the NB Human Rights Commission. As legal counsel, he represented the Commission on several human rights tribunal and judicial matters, including those which incorporated Gay Pride Week into Fredericton's Civic life, and that which permanently excluded a prolific anti-Semitic author from his public-school teaching position. He presently serves as a NB Provincial Judicial Appointment Review Adviser and a member of the NB Human Rights Commission.

This paper examines the evolution of L.M. Montgomery's world view, in particular, the metamorphosis of her Maritime Canadian imperial nationalist identity, through an examination of the archive of affect that informs her personal journals, letters, and fictional literature. The archive of affect, which is variously named as an archive of feeling, emotion, or trauma, incorporates the impact of eight human emotions: anger, fear, sadness, disgust, surprise, anticipation, trust, and joy (Cipher and Gilliland 2016). The significant public and personal events of Montgomery's life, combined with her exceptionality, create or exacerbate her complex psychology, and these affects are viscerally captured in her total literature. She speaks through her sisterhood of Cavendish clanswomen, a feminist community empowered by her fiction and her published journals. The Montgomery archive has been speaking from and to power since it first became public. From a historiographical perspective, her archive responds to the feminist call for new ways of manipulating the present through a turn to the past and for "new tools" – in this case, Montgomery's total literature – utilized by historians to address a "dearth of female historiography." The waning of Montgomery's imperial nationalist identity is reflected in the negative aspects of Montgomery's archive of affect – her archive of fear, emotion, anxiety, trauma – outweigh its positive aspects. In post-World War One Canada, it affirmed, within a declining imperial nationalist identity, the equal importance of women's contribution, justifying an increased civic role for women, including suffrage. The archival disruption created by the publication of her *Journals* after 1985 has incorporated her into the modern feminist archive through its affect and through its affirmation of the sisterhood, providing an exemplary female to disrupt the neo-liberal archive. Thus, she engages each generation of feminism with a refreshing vision and speaks with extraordinary humanity to a patriarchy, be it liberal, imperial nationalist, or neo-liberal.

Melanie Fishbane, *Maud: A Novel Inspired by the Life of L.M. Montgomery* (Concurrent Session 6A)

Melanie J. Fishbane, who holds an MFA from the Vermont College of Fine Arts and an MA from Concordia University, teaches English and children's literature in Toronto. With over seventeen years' experience in children's publishing, she also lectures internationally on children's literature. She has essays published in *L.M. Montgomery's Rainbow Valleys: The Ontario Years 1911-1942* and *Reconsidering Laura Ingalls Wilder: Little House and Beyond*. 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. She has been the LMMI's Digital Marketing Manager for six years and sits on various Montgomery-related committees. She lives in Toronto with her partner and their furbabies, Merlin Cat and Angel Dog. You can follow

Melanie on Twitter ([@MelanieFishbane](#)) and on Instagram ([melanie_fishbane](#)) and [like her on Facebook](#).

In the “More About Maud and Her Times” section of my YA historical novel, *Maud: A Novel Inspired by the Life of L.M. Montgomery*, I open with the clarification that the novel is not “a biography,” but “first and foremost a work of historical fiction.” I believed it was important to distinguish this difference because some Montgomery readers tend to blur the lines between fiction and fact – a tactic that Montgomery encouraged in articles and interviews – creating a vision of an author who borrowed heavily from her life experience to craft her fictional universe. For example, in *The Alpine Path*, Montgomery describes how the Haunted Woods in *Anne of Green Gables* was based on the real woods she had played in as a child. This also leads to readers’ expectations on who they think Montgomery was – often directly connecting her to her most famous protagonist, Anne Shirley. I write that although I was aware of these risks, I knew in the end I needed to listen to the “heart” of her story and write “who Maud without an *e* really is to me.” To do this, I travelled to the places Montgomery lived in PEI and Saskatchewan, read primary sources that included Montgomery’s journals, photographs, and her library, read a variety of secondary sources and interviewed Montgomery’s heirs. This paper will discuss how I found my vision of my fictional Maud.

Trinna Frever, Restoring and Restorying: Vision, Narrative, and Healing in Montgomery’s Novels (Concurrent Session 9A)

Trinna S. Frever is a tenured professor turned fiction writer, specializing in intersections between oral storytelling, music, visual media, and print fiction (intermedia theory), and more recently, depictions of reading and writing within fiction (meta-media theory). Her latest essay on L.M. Montgomery, “Seeing Female Readers, Reading Female Readers, Making Meta-Readers: Montgomery as Depictor and Creator of Scholars,” is under review at the *Journal of L.M. Montgomery Studies*. She is at work on three children's fantasy novels that are full of songs and stories: one featuring vintage aviation, one featuring quirky princesses, and one featuring wacky space aliens (as opposed to calmer, more sedate space aliens). She is also an avid Bookstagrammer on Instagram as [@trinna_writes](#). Visit [trinnafever.com](#).

Readers offer a wide range of interpretations for “the flash” that Emily Byrd Starr experiences in L.M. Montgomery’s *Emily of New Moon* series. Some see it as a form of creative inspiration; others see it as a connectedness to nature or God. Yet “the flash” is also a paranormal phenomenon, allowing Emily to see the truth behind Ilse’s mother’s death and to prevent Teddy from an equally terrible fate. This paper argues that the visions Emily sees – accurately predicting events outside her temporal-geographical reality – and the visions that form the inspiration for Emily’s fiction are intimately connected. Emily’s paranormal visions are both vision and story: they tell a new tale about what happened to Ilse’s mother; they write a new ending for both Teddy’s life and Emily’s. In turn, these newly penned (or unpenned) narrative visions restory and restore the community around Emily. This paper explores how restoration-through-restorying, or healing through narrative, connects the various “visions” in Montgomery’s work, and extends to the communities within her books and outside them as well. Though this paper focuses on the *Emily* series, elements from *The Story Girl*, *The Golden Road*, Montgomery’s journals may be included, extending this concept of narrative healing into

Montgomery's own world and the world of present-day readers. Critical context(s) utilized include, but are not limited to, previous work on the functions of story in Montgomery's fiction (Freyer; MacMurchy; Tye), work on Montgomery's visual aesthetic (Epperly), psychological research on the healing power of story (McLean; McAdams), and cultural research on the healing functions of story (Gunn Allen; Morrison). Ultimately, this paper demonstrate that visions beget stories, and the right stories beget healing for individuals and communities, inside and outside Montgomery's narrative world.

Alyssa Gillespie, Re-Envisioning Responses to the Climate Emergency through Rilla's Wartime Transformation in *Rilla of Ingleside* (Concurrent Session 5B)

Alyssa Gillespie is a born and raised Islander with an undergraduate degree in anthropology and English. She will officially be a graduate student in the fall of 2020 when she continues her education at UPEI as an Island Studies student. Thus far in her academic career, she has presented at a conference, the 2019 Annual Atlantic English Undergraduate Conference (AAEUC), and has had her poetry included in an anthology of student work, the 2020 UPEI Arts Review Tinge. She currently works as an editorial assistant for the *Journal of L.M. Montgomery Studies*, runs the @FoundLMMontgomery Instagram page, and lends her assistance to several LMMI projects, such as the upcoming Maudcast and the first print edition of the *Journal*.

L.M. Montgomery's wartime novel, *Rilla of Ingleside*, powerfully conveys the effects of the global crisis of the First World War on a rural community and its inhabitants. While surrounded by proactive peers, Rilla Blythe, Montgomery's young protagonist, appears to be unambitious, self-absorbed, and frivolous. During the course of the novel, however, Rilla subverts these characterizations to become a pillar of her wartime community. In this presentation, I offer a close reading of Rilla as a paradigm for transformation in response to a life-altering disaster. Her growth is evident in her engagement with Baby Jims, a relationship through which she learns compassion and care. Rilla's responses in a time of global catastrophe personify the ability of youth to adapt and to accept responsibility. While Rilla's disaster was war, the contemporary equivalent for youth today is the global climate emergency. My paper draws parallels between war and the climate emergency to identify the ways in which Rilla is an example of resiliency and personal growth. I contend that Montgomery demonstrates through Rilla that transformation is always possible and that young people can make a difference. I argue that Rilla's trajectory is inspiring in a time of despair. My presentation probes how modern notions of personhood are shaped by impending disaster. Drawing on the extensive scholarship on Montgomery's views of war and her relationship to nature I ask, among other questions, what makes Rilla an exemplary character for responding to disaster. What does Rilla's transformation mean for young people? How can we productively locate Montgomery's novel in the climate emergency and what is the value of doing so?

Marah Gubar, Anne's Monologues and the Theatrical Cult of the Child (Keynote) ([See Holly Pike's blog, to be posted 25 June](#), and [conversation between Marah Gubar and Funing Yang, to be posted 26 June](#))

Renowned children's literature scholar Marah Gubar, Associate Professor in the Literature Department of the Massachusetts Institute of Technology, received her PhD from Princeton

University and holds a BA in English and BFA in Musical Theater from the University of Michigan. She has written extensively on children's literature from the nineteenth through to the twenty-first century, children's theater and musical theatre, and children's art and activism. Within the L.M. Montgomery community, she is probably best known for her 2001 article in *The Lion and the Unicorn* (excerpted in Mary Rubio and Elizabeth Waterston's Norton Critical Edition of *Anne of Green Gables*), "'Where is the Boy?': The Pleasures of Postponement in the Anne of Green Gables Series."

Although L.M. Montgomery would later poke fun at literary characters who talk on and on, never letting anyone else get a word in edgewise, her own Anne indulges in extraordinarily long monologues. Why, then, does Anne appeal so strongly to so many people? Why doesn't she seem objectionably narcissistic? This keynote talk explores how Montgomery's representation of Anne in 1908 builds on but also departs from the nineteenth-century cult of the charming, talkative child. Sigmund Freud's theory of narcissism (published in 1914) was partly inspired by one of these child characters. But ultimately, Gubar reads Anne's monologues – and even the moment when she sees a reflection of her own face and kisses it – less as a sign of narcissism than as a crucially sustaining form of self-love. Seeing yourself as lovable when no one else regards you that way is a quietly defiant act of radical self-care.

Heidi Haering, Narrative Possession through the Lens of Geography and Biography: Montgomery's Places, Then and Now (Concurrent Session 7B)

Heidi Haering is a 4th Year Honours Anthropology student at UPEI and has been working as a Student Research Assistant with the L.M. Montgomery Institute for the past five semesters. At the LMMI she has focused on HUB-related projects, including Montgomery's PEI Map: Island sites related to the author. In September, she will begin graduate studies in anthropology at Memorial University of Newfoundland.

In L.M. Montgomery's journals, we read of many places and buildings in Prince Edward Island that seem fixed and immovable. However, some of those physical places, considered part of Montgomery's life and legacy, have since been moved, altered, abandoned, even destroyed. Two examples of these places, the Macneill kitchen wing in Cavendish, known as the room in which Montgomery began writing *Anne of Green Gables* – and 187 Fitzroy Street in Charlottetown – one of Montgomery's boarding houses while attending Prince of Wales College will be examined in this paper. Information about property origins are scarce from those early years; there are few maps and citizen directories. The Prince Edward Island of Montgomery's era seemed largely dependent on common knowledge and community. However, tracing the "narrative of possession" of these properties might be achieved using existing archival records, including newspapers, as well as interviews with family members and scholars. This paper will contemplate why some property stories live on while others are difficult to reveal.

Tuva Haglund, The Online Story Club: A Quantitative Approach to *Anne of Green Gables* Fan Fiction (Concurrent Session 8A)

Tuva Haglund is a PhD-student at Uppsala University. Her research project focuses on the fandom surrounding *The Engelsfors Trilogy* (2011–2013), a Swedish fantasy series by Mats Strandberg and Sara Bergmark Elfgren. Of particular interest to her work is the fans' own

creative works, fanart and fanfiction, which constitute a significant part of their social interaction.

In founding the Story Club, Anne and her friends set out to “cultivate [their] imagination” by writing and reading together. This sharing of fantasies and collective storytelling is a thrilling experience for Anne, as it has been to many writers and readers after her. With today’s social media the opportunities to interact around fictional worlds have increased significantly. Fan communities and fan fiction (readers writing stories based on existing fictional worlds) form an important part of contemporary digital culture. In the social community of the fandom, recognition can be understood not only as an individual experience directed towards the fictional world, but also in relation to fellow readers. Based on the interaction around the Montgomery fan fiction, it is obvious that the experience of recognizing one’s own reading in another reader’s fan fiction evokes strong emotions, often expressed as an instant feeling of belonging. On *Archiveofourown*, one of the biggest sites for fan fiction, almost six-hundred stories about Anne Shirley’s world have been published between 2005–2019. In addition to Montgomery’s original work, the Netflix-adaptation *Anne with an E* (2017-20) has recently become object to extensive fan fiction writing. Almost two-hundred fan writers explicitly refer to this later version. My aim is firstly to explore the different uses of Anne’s world in the fan fiction-corpus using a quantitative approach: What themes and characters raise the greatest interest? Which additions or alterations are most common? What attitudes toward Montgomery’s original are noticeable in fan fiction and fan response? Secondly I will discuss the meaning of the social recognition within fandoms: What signifies the fandom compared to other forms of social recognition, for example, social recognition in reading Montgomery across generations (Warnqvist 2013; Ross and Warnqvist 2020)? How can we understand the desire to share our reading experiences, to feel recognized as a reader by other readers?

Allison Hudson, Puffed Sleeves, Blank Books, and Houses of Dreams: Material Culture in the Novels of Montgomery (Plenary 2)

Allison McBain Hudson is currently a PhD candidate at Dublin City University, researching material culture in the novels of L.M. Montgomery. Originally from Alberta, she obtained a BA in English from the University of Calgary and moved to Ireland in 1997. She earned an MA in Children’s and Young Adult Literature from Dublin City University with a focus on Montgomery’s unique Romanticism and “everyday magic.” She presented a paper on Montgomery’s subtle subversion at the Irish Society for the Study of Children’s Literature conference in Dublin in March 2019. Her other interests include the works of C.S. Lewis and J.R.R. Tolkien, dogs, forest walks, and old houses. She is married to an Irish artist, and they live in the suburbs of Dublin with their two teenage daughters.

L.M. Montgomery was a visionary storyteller, and a fascinating aspect of her stories is the physical objects that her characters see, hear, taste, smell, or touch. Montgomery threads everyday material objects through her novels: Anne’s dresses, Jane of Lantern Hill’s kitchen utensils, and Emily’s blank books, for example. Montgomery was representing her world and perhaps had no intention of drawing particular attention to material things. However, I argue that these objects are a significant aspect of her fictional worlds, connecting characters, propelling

narratives, and enabling protagonists' growth and development. Material culture is generally the arena of archaeologists and anthropologists, but there is great scope for applying it to Montgomery's fiction. I use sources such as Ian Woodward's *Understanding Material Culture* and Daniel Miller's *The Comfort of Things* to study Montgomery's novels through a new lens of physicality. With a particular focus on the *Emily* trilogy as a *Künstlerroman*, I examine the significance of objects in terms of the characters' relationships and the protagonist's career development. The work of established Montgomery scholars in areas such as books as objects (Pike), Canadian culture (Gammel and Epperly), and natural objects (Bode and Mitchell), as well as Montgomery's *Journals* for historical and autobiographical context, are also essential to this topic. During my presentation, I plan to distribute small objects similar to those in Montgomery's novels, such as lace and bottles, to help the audience experience their sensory qualities and envision them in her characters' lives.

Grace and Emily Jackson, Mother-Daughter Dialogues: Intergenerational Views of *Anne of Green Gables* and *Emily of New Moon* (Concurrent Session 4A)

Grace Jackson is an elementary schoolteacher in British Columbia. At the University of British Columbia, she combined her love of history and literature in her Bachelor's degree in Arts before completing her Bachelor of Education. She has loved the *Anne of Green Gables* series since she was a child and re-reads them whenever she needs to "ground herself." Literature as comfort and as instruction are aspects that always appeal to her. The ability to understand the past through literature and reflect on what matters most to us in the present is part of what drives her educational practices.

Emily Jackson is in her first year at Kwantlen Polytechnic University pursuing her interest in linguistics. She enjoys reading the adventures of L.M. Montgomery's heroines, particularly the aptly named "Emily of New Moon," since she is the character whom she most identifies with at this time. She is excited to participate in this conference on the island setting of these stories.

It is a truth universally acknowledged among Montgomery fans that there are readers who prefer Anne Shirley to Emily Byrd Starr, and others vice-versa. The reasons for these preferences, of course, differ depending on the readers themselves, whose vision of each heroine is informed by their own life circumstances. An avid reader herself, Montgomery appreciated the outside narratives people bring to their interpretation of a text, as can be seen in her depiction of Anne's and Emily's reading activities. In her novels, a fictional story gains its significance through its relation to the heroines' *lives* – the ambitions and dreams they have for the future. At the same time, a story also gains its significance through its relation to certain *people* in the heroines' lives. Integrating these observations, we adopt an intergenerational, reader-response approach to our comparative analysis of Montgomery's two heroines. We will present in the form of a mother-daughter dialogue, one that shares the respective visions underlying our different preferences for Anne and Emily, which stem from our personal understanding of how their imagination shapes their vision of the world. In the process, we explore how our own preferences for these different characters originate from our ability to identify with the way they see and experience life. Although different, Anne and Emily are kindred characters, and, as literally

kindred, we, as a mother and daughter, can learn from their differences to increase the scope of understanding we have for each other.

Adam-Michael James, Maud's Vision Visualized through "The Nine Lives of L.M. Montgomery" (Concurrent Session 2A)

Adam-Michael James is an American who wrote the book and lyrics for the musical drama "The Nine Lives of L.M. Montgomery," whose film adaptation is in the works. He has also published books about the classic TV series *Bewitched*, starring Elizabeth Montgomery ("Montgomerys seem to be my lot in life") – the linear guide *The Bewitched Continuum*, and imagined series finale, *I, Samantha, Take This Mortal, Darrin*. A follow-up, *Samantha's Seventies*, is slated to come out in September. He lives in Montgomery's Prince Edward Island with Shadow, the cat who helped him appreciate her love for cats.

In 2008 and 2009, the musical drama "The Nine Lives of L.M. Montgomery" realized Maud's vision in a tangible way through its innovative use of a video screen that placed an on-stage Maud against scenes from her beloved outdoor vistas and locales from her migratory life. More importantly, it materialized Maud's literary vision by materializing all eight of her heroines within their respective novels and having them interact with her. The process of trying to paint with the same palette of colours Maud used in her life and work provides the tone for this discussion – in particular, taking the two-dimensional text from Maud's journals, and the sometimes dry text culled from deeper research into her history, and fashioning it into a three-dimensional audio-visual piece that matches the style of Maud's own artistic output. Beyond that, there's the struggle to create entertainment while staying true to the events on Maud's timeline – and without giving in to the temptation of dramatic license, as many "life stories" do.

The conversation also includes deciding what Maud moments to put into song, how longer sections of dialogue became musicalized, and lessons learned through several rewrites – like Maud having to continue Anne's story, Maud's theatrical avatar required repeated revisiting after it seemed like the final version of the show was "in the can." Other parallels to Maud's writing experience will be explored, with the whole presentation accented by colourful video clips from the two "Nine Lives" productions. Finally, "Nine Lives" is currently being adapted as a screenplay; being able to expand on the stage show's visual aspects by transferring them to the screen is proving to be an even better way to faithfully bring Maud's imagination to fruition. It's a unique take on L.M. Montgomery that can only be explored from this perspective.

Daniela Janes, "Talk to her only with your eyes": Animals, Vision, and Sympathy in *Emily of New Moon* (Concurrent Session 4B)

Daniela Janes teaches Canadian literature at the University of Toronto Mississauga. She has presented papers on Montgomery's *Rilla of Ingleside* and has published articles on historical fiction, social reform writing, the castaway narrative, and the short story cycle.

In Montgomery's 1923 novel, *Emily of New Moon*, the language of sympathetic vision connects human and animal subjects in ways that have not been previously considered. By examining how

the text visually and rhetorically constructs the figure of the pet, connections can be drawn between the humane movement and the quest for female economic, social, and intellectual independence. I argue that Emily is repeatedly aligned with animals in ways that suggest both her capacity to see their value and, by implication, to assert her own value in a family context in which she feels herself unwanted or superfluous. Elizabeth Barnes notes that in the nineteenth-century American female Bildungsroman, “kittens and girls create and define each other, even as both are created and defined by a largely patriarchal, capitalist, and hegemonic culture ambivalent about the terms on which females and felines are to be valued.” This paper teases out the implications of that act of mutual definition, seeing Emily’s sympathetic vision of animals as a rejection of patriarchal values and systems of meaning. Through the character’s and the novel’s strategies of seeing and representing animals, cats and dogs are aligned with a range of positive associations, including language, creativity, communication, and loyalty, while the negative associations – particularly with unregulated reproduction and dangerous desire – are resolved.

Caroline Jones, Envisioning the Maternal: Montgomery and the Spectrum of Motherhood (Concurrent Session 4C)

Caroline E. Jones is an independent scholar whose work on Montgomery goes back to her MA thesis, which explores the “happy ending” of the *Emily* trilogy. She has since presented and published on class, motherhood, the young artist, and play in Montgomery. Her most recent publication is “Idylls of Play: L.M. Montgomery’s Child-Worlds,” which appeared in 2019’s *Children’s Play in Literature: Investigating the Strengths and the Subversions of the Playing Child* (Routledge), edited by Joyce E. Kelley. She also has essays in *L.M. Montgomery and War* (2017), *L.M. Montgomery’s Rainbow Valleys* (2015), and *Anne around the World* (2013), all from McGill-Queen’s University Press. She currently works as a copyeditor in Austin, Texas.

L.M. Montgomery’s novels are often passed through families down the maternal line. I found Montgomery through my grandmother, whose copies were gifts from her eldest sister, then shared with her daughters and granddaughters. As Montgomery lost her own mother when she was not quite two, she had no first-hand knowledge of the mother-daughter relationship on which to draw, making this matrilineal appeal even more intriguing. Her own surrogate maternal relationships enrich, inform, and idealize her portrayals – her envisioning – of maternal relationships in her fiction. Anne Shirley and Emily Starr are both orphans with no recollections of their own relationships with their mothers. Instead, the author creates relationships between her characters and their elders that imitate but do not duplicate the mother-daughter bond. These characters all create new models of maternal relationship, while actual mothers in Montgomery’s work are often shadowy figures with no real role in their daughters’ lives. Mrs. Gardiner, for instance, in the *Pat* novels, cedes responsibility for her children’s care to the irrepressibly motherly Judy Plum and remains in the background as a wise, but vague, cipher. Drawing upon Montgomery’s life-writing and Mary Rubio’s biography, as well as on the work on motherhood by Rita Bode, Cecily Devereux, and Margaret Steffler, this paper will closely examine Montgomery’s fictional visions of the maternal in the *Emily*, *Anne*, and *Pat* series, and *Jane of Lantern Hill*, considering gaps and absences, as well as re-visions of the cherished, revered, and often problematic mother-daughter bond.

Heidi Lawrence (University of Glasgow), The Male Gaze on Kilmeny of the Orchard (Concurrent Session 1A)

Heidi A. Lawrence is a PhD candidate with the University of Glasgow, Scotland. Her research interests are in children's and young adult fiction, particularly fantasy or highly imaginative literature. She enjoys reading a variety of authors, ranging from Louisa May Alcott to L.M. Montgomery, from Madeleine L'Engle to Terry Pratchett. Conference presentations have included work on L'Engle and Montgomery. She has an article on Montgomery and L'Engle under review in an edited collection on Montgomery. Her PhD thesis focuses on fantasy and reality in L'Engle's novels as viewed through a lens of ecopsychology. She teaches part-time at Brigham Young University in Provo, Utah. She has upcoming conference papers and conference paper ideas, two children, a husband, and a house, all in various stages of dilapidation.

At first reading, *Kilmeny of the Orchard* is about a voiceless woman whose music is her most poignant communicative outlet. However, Montgomery herself states that this novel is "very different from my other books and so a rather doubtful experiment with a public who expects a certain style from an author." Perhaps Montgomery's own evidence of discomfort about this novel is a result of how different it is from so many of her other novels, in which female protagonists seem to take a key role in forming their own futures and identities. The strange birth of this novel is indeed reflected in its unusual storyline and leads to a reading which demonstrates that the novel is about vision: Eric's gaze is constantly on Kilmeny, and the way in which he sees her influences what she becomes. In this paper, I will explore how the male gaze is exercised as power over Kilmeny. While she is not entirely a blank slate, by and large Eric's attitude is that she is "a beautiful, ignorant child" who must be formed into a loving woman by a man. The novel constantly references Eric's gaze and strongly suggests that her beauty is the real key to her proper development as a woman. It is also noteworthy that as soon as Kilmeny can speak, the novel abruptly ends, and the final page emphasizes the importance of her appearance and Eric's gaze as points on which this novel has turned.

Gwen Layton, Visions Realized – or Not (Concurrent Session 2A)

Gwen Layton is a director of the Lucy Maud Montgomery Society of Ontario, which has been in operation for over twenty-five years. The Society has restored the manse in Leaskdale, where Montgomery lived as wife of Reverend Ewan Macdonald from 1911 to 1926, and has acquired the Presbyterian church that brought the couple to Leaskdale.

Montgomery's biographer Mary Rubio writes that in 1910, the newly celebrated author "began to dream of a new life, – if her income and celebrity continued, and if Ewan became a successful minister, eventually moving to a large urban centre where she could be part of the literary world." The reality of her domestic life, as documented in her journals, proved quite different. This presentation focuses on an original theatrical adaptation of her life in Leaskdale based on her journals, "Maud of Leaskdale" (2011). This play provides a visual rendering of Montgomery's disappointments, frustrations, and discouragements as well as her joys and satisfaction of having a home and children. With filmed excerpts from the play and interviews with the playwright (Conrad Boyce), the actor performing Maud (Jennifer Carroll), and audience

members, this presentation examines whether Montgomery's vision of her life and the play's representation of it align. While this presentation focuses on one play, it is part of a larger conversation among heritage, cultural, and tourism professionals from PEI and Ontario about presenting iconic Canadian material in visually meaningful ways

Laura Leden, *The Female Author Domesticated? – The Nordic Vision of Emily's Journey in Cover Illustrations and Other Paratexts* (Plenary 1)

Laura Leden, a PhD candidate in Swedish Translation Studies at the University of Helsinki, Finland, is a regular participant at the LMMI biennial conference. With her expertise in girls studies, translation, and paratexts, as evidenced by a strong publication and conference record in children's literature journals (for example, *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.

Montgomery's original *Emily* trilogy written for a crossover audience is a bildungsroman about Emily's journey to become an author, whereas Swedish, Norwegian, and Finnish translations published in the 1950s and 1960s, targeted for a younger audience, demote the female author (McKenzie 2002). This paper analyzes how the paratexts of Nordic translations characterize Emily's journey by studying the representation of nature and literature that are her creative inspirations in the story. The Nordic cover illustrations depict Emily's development as moving from the outside world and nature to inside environments as Emily grows older, and many illustrations focus on domestic and romantic elements rather than on Emily's writing and inspiration. Similarly, paratextual plot summaries focus on Emily's relationships to her relatives and friends rather than on her writing ambitions. The Nordic paratexts convey a domesticated image of Emily by deemphasizing the role of nature, writing, and creativity, which is more apparent the younger the target audience is.

Irina Levchenko, *Visual Representations of Anne in Russia* (Concurrent Session 8B)

Irina Levchenko is a PhD candidate at the University of Vienna and a literary translator. In her doctoral thesis she explores the translations and reception of Montgomery's work in Russia, focusing on ideological and poetical reasons behind various translation strategies and reception patterns. Her main professional interest lies with translating picturebooks and children's fiction. She works with various Russian publishers and has translated several children's books and other titles from German and English into Russian.

2020 will mark twenty-five years since *Anne of Green Gables* was first published in Russia. In this relatively short period of time, six different translations of *Anne* appeared in Russia, in approximately thirty editions of varying designs, from plain paperbacks with simple cover art and lacking illustrations in the mid-1990s to the recent highly decorative and richly illustrated hardbacks. Visual packaging adds yet another layer to how a story is interpreted by and accommodated in the target culture. Benjamin Lefebvre (1992) asserts that no translation is neutral but manipulates literature to function in a given society in a given way. Similarly, Maria Nikolajeva and Carole Scott (2006) maintain that no cover art or illustration is neutral and

represents not only an interpretation of the text by a particular artist, but also a reflection of a certain ideology at a certain time and views of the society on certain subjects. In my analysis of Russian book cover art and illustrations of *Anne*, I apply the society-oriented “visual grammar” by Gunther Kress and Theo van Leeuwen (1996), which encourages an examination of social relations both between the objects within the image and between the image and its viewer. In doing so, I focus on the visual representations of gender roles, particularly on the various ways the visual representations of Anne as a girl and young woman interpret the tension in the *Anne* novels between restrictive conventional expectations and female liberation and empowerment. Ranging from stereotypical images of a girl of a bygone era through a red-head reminiscent of Pippi Longstocking to a grown-up Anne represented by an image of the glamorous screen idol Rita Hayworth, this striking diversity reflects the ambivalent views on the role of women in the Russian society as well as the changes which these views underwent in the last quarter of a century.

Jenny Litster, “I see dead people”: Second Sight, Superstition, and Supernatural Visions in the Work of L.M. Montgomery (Concurrent Session 1B)

Jennifer H. Litster completed her doctoral research at the University of Edinburgh in 2001: her PhD thesis, *The Scottish Context of L.M. Montgomery*, examined the author's genealogical, cultural, and literary inheritances from Scotland. She has published a number of papers on Montgomery and presented her work at the LMMI's biennial symposia in Prince Edward Island. After teaching US History at the University of Edinburgh, and then working for over a decade in adult education policy research for the Institute of Education, London, she has been working in Edinburgh for the past year as an expert tour guide. She is currently tipping her toes into the world of virtual tours, exploring Harry Potter's links to Edinburgh.

“Often do the spirits of great events stride on before the events, and in today already walks tomorrow” (Samuel Taylor Coleridge). That some people possess the power of second sight – “the seeing, in vision, of events before they occur” – was a cornerstone of Celtic folk belief, and one particularly associated with the Highland Scots. In Gaelic, *an da-shealladh*, or “the two sights,” gave certain individuals the ability to see the ghosts of the dead or apparitions of the living. Those with “foresight” lifted the veil that separated this world from other worlds, although this “gift” was often involuntary and sometimes accompanied by a dissociative fugue. This paper has three strands and draws on current L.M. Montgomery scholarship (including that on reinterpretations of her work in popular media), as well as studies of Scottish literature, ethnology, and folklore. In the first instance, it will look broadly at instances of second sight, superstition, and supernatural visions in Montgomery’s work, and in particular at portents of death. Where do these visions come from? Who possesses them? Can we classify them? And why might Montgomery employ Celtic fictional motifs in her Canadian fictions? In each book of the New Moon trilogy, Montgomery’s heroine Emily Byrd Starr is able, in delirium and dream, to “[draw] aside the veil of sense and time and [see] beyond.” The second strand of this paper will look more closely at Emily, whose “witchcraft” is explicitly linked to her Highland ancestry and implicitly to her creative imagination (“The second-sight, ye ken,/is given To ilka Poet” [Robert Burns]). Lastly, this paper will examine how this visionary aspect of Montgomery’s

“dark” author-heroine is invoked in the Netflix television show *Russian Doll*, with Nadia’s multiple revisions of death.

Audrey Loiselle, False Perceptions and the Unlikely Pairing of L.M. Montgomery and Jack Kerouac (Concurrent Session 9B)

Audrey Loiselle grew up in the Eastern Townships of Québec and holds a BA in French studies from Concordia University in Montréal. She now lives in the Ottawa region, where she has been working as a translator for the Government of Canada for the last fifteen years. An avid reader of Montgomery’s works since age eleven, she has presented papers at the L.M. Montgomery Institute Conference at UPEI in 2018 and at the first L.M. Montgomery International Conference at Reitaku University in Japan in 2019. Her interest includes literary translation and adaptation, second language acquisition, and creative vitality as a coping mechanism in minority language communities.

At first glance, L.M. Montgomery and Jack Kerouac form an unlikely literary pairing. But while their writing styles differ widely, a closer inspection of their evolution as private persons and public authors reveals striking similarities. Rooting my argument in comprehensive biographies (Mary Rubio’s *The Gift of Wings* and Gerald Nicosia’s *Memory Babe*) and personal records of Montgomery and Kerouac, I will explore the unexpected rise to literary fame of these two products of hard-working, deeply conservative communities, focusing on their early artistic aspirations and dogged pursuit of the mastery of their craft, which culminated with the publication of both writers’ most famous work by their mid-thirties. *Anne of Green Gables* (1908) and *On the Road* (1957), both poignant stories of search for identity and home, strongly resonated with young audiences, who began to view the authors’ lives through the lens of the novels and to project the fictional heroes’ free and adventurous spirits on their creators. This misconception forced Montgomery and Kerouac to strive by turns to reflect or reject the idealized image forged by their readership. This exertion, combined with their growing frustration with critics who refused to acknowledge them as serious writers with a clear artistic vision, exacerbated their cynicism and fed the paranoia and addictions that ultimately (over)took their lives.

Linda Mahood, “What will People Say”: Mrs. Macdonald’s Family Secrets (Concurrent Session 9B)

Linda Mahood is Professor of History at University of Guelph. She is the editor of the *Journal of the History of Childhood and Youth*. Her first book, *The Magdalenes: Prostitution in the Nineteenth Century*, was named a Classic in Women’s History. Her second book, *Policing Gender, Class and Family, 1854-1945*, was an early study of the child-saving and juvenile reformatory movements with a focus on class-based constructions of masculinity and femininity. Her third book, *Feminism and Voluntary Action*, is a biography of the founder of Save the Children. Her most recent book is *Thumbing a Ride: Hitchhikers, Hostels, and Counterculture in Canada*. She has published articles in the *Journal of Social History*, *Histoire Sociale/Social History*, *Women’s History Review*, *History of Education Journal*, *Canadian Journal of History*, *Journal of the History of Sexuality*, *Canadian Women Studies*, *Gender and*

History, and *Women's Studies International Forum*. She is Principal Investigator of a SSHRC partnership grant with the Lucy Maud Montgomery Heritage Society to create a literary and heritage centre in Norval, Ontario.

Much of L.M. Montgomery's life was spent keeping up an untarnished reputation as a wife, mother, and world-renowned author. This paper is part of a partnership with the Lucy Maud Montgomery Heritage Society and the Heritage Foundation of Halton Hills to create a house museum at the manse in Norval, Ontario where the Macdonald family lived from 1926 to 1935. Drawing on historical and sociological literature on "family secrets" and scholarship by Rubio (2008), Gammel (2005), Robinson (2012), Clement and Bode (2015), and others who discuss the consequences of gossip, innuendo, rumour, and palpable silence in Montgomery's fiction, Montgomery's private journals and letters, which were self-censored, are examined for references to gossip, rumours, and her own family secrets, notably, money troubles; lawsuits; her eldest son's proclivities and transgressions; her husband's mental breakdown and her own battle with anxiety and depression; and intimacy with family, friends, and fans in Norval. It is argued that the space of the family home may be used as a lens from which to see an idealized version of the loving families that inhabit the public imagination, and real families, which are often disappointing, suffocating, and conflict-ridden. Some of Maud's secrets were a product of her time and the high double-standards of middle-class morality, and others were rooted in her imagination as well as deep-seated personal anxieties. Historically constructed idealized family bonds and the social power of the telling or not telling of secrets may enhance the family as a social institution as well as the way we consider Montgomery's life and legacy.

Jaclyn Marcus, "The Illustrated Wardrobe": Fashioning Canadian Identity in the First-Edition Covers of the *Anne* Series (Concurrent Session 5A)

Jaclyn Marcus is a PhD candidate in Ryerson University and York University's joint Communication and Culture program, researching the intersections between fashion, literature, modernity, and digital practice. As part of her MA in Fashion at Ryerson University (2018), she studied the impact of dress on social identity in adolescent literature from the turn of the century under the supervision of Professor Irene Gammel. She is the Managing Editor for the open-access, academic journal *Fashion Studies*, published through the Centre for Fashion Diversity and Social Change, and is an Executive Committee Member at the Modern Literature and Culture Research Centre. Operating from her MLCRC office, she assists with the Centre's ongoing research and transcription projects on modernist women artists and acts as a mentor through the MLC's peer-support program, PUBZ.

L.M. Montgomery is known to have been attentive to the cover illustrations created for the novels she authored as part of the *Anne* series, presenting the objects almost as if they were fashion accessories (MacDonald 2013). Montgomery therefore demonstrated an understanding of the importance of cover imagery as integral to the novel's success, and fashion's relationship to this acceptance. Building on the scholarship of Irene Gammel, Jennie MacDonald, Andrea McKenzie, Alison Matthews David, and Kimberley Wahl, this paper considers the role of fashion within the cover illustrations created for the first-edition *Anne* novels and their representations of Canadian identity. Clothing and dress significantly influenced both Montgomery herself and played an integral role within her literature; it is therefore no surprise

that fashion can be found as a key device used by the illustrators of *Anne* to represent Montgomery's work and to both shape and reflect protagonist Anne Shirley's iconic status within Canadian culture. Through an analysis of the "illustrated wardrobe" of Anne that is crafted through this first-edition cover imagery and by their illustrators, this paper demonstrates that a deliberately subjective Canadian identity that is centred within its environment and landscape is fashioned in the first edition cover images of Montgomery's *Anne* series, with protagonist Anne Shirley at its centre as Canadian icon

Nancy McCabe and Yuko Tomoto Sakamaki, *Anne of Green Gables and the Second-Language Self* (Concurrent Session 4A)

Nancy McCabe is the author of *From Little Houses to Little Women: Revisiting a Literary Childhood* (University of Missouri Press 2016), in which she returns to favourite books from her childhood and visits settings and tourist sites related to them. Those books include the entire *Anne* series. In addition, she has published four more books through university and small presses, with a sixth, *Can This Marriage be Saved? A Memoir*, due out in the fall from University of Missouri Press. The recipient of a Pushcart Prize and eight recognitions on the annual notable lists of *Best American* anthologies, she directs the writing program at the University of Pittsburgh at Bradford and teaches in Spalding University's low-residency MFA program.

Yuko Tomoto Sakamaki is an Associate Professor of English Communication and Intercultural Studies at Yokohama College of Commerce in Japan. She is the head of the English Education Center and has made a great contribution to develop students' international awareness along with their English abilities. Her research areas include language psychology and gender studies. To date she has obtained six academic grants, and she also won the Best Paper Presenter Award at the International Conference on Teaching, Education and Learning in Bangkok, Thailand in 2015.

When Yuko Tomoto Sakamaki and Nancy McCabe, colleagues at sister colleges in Japan and the US, first met, they immediately connected over their common love of *Anne of Green Gables* and discovered that her vision had shaped their own in many similar ways. Anne was widely embraced in Japan after World War II with a fervour that filtered down to Yuko during her childhood. Critics have commented on the ways that Anne gives readers comfort, inspires courage, and promotes ideas associated with "the ideals of traditional Japanese femininity" (Gammel 1999). Yuko, whose research relates to ESL and the "second language self," had a similar sense of being "freed" by Anne, discovering new aspects of her own identity through Anne's vision. Growing up in the Midwestern US where independence and individualism were more built into her cultural framework, Nancy finds the idea of the second language self especially resonant, in particular the ability of Anne to "free" a part of herself that might have otherwise remained dormant. She was strongly influenced by Anne's ability to claim an imaginative vision and a unique voice as a girl. In this presentation, they will discuss the contrasting cultural perspectives that they brought to their readings of *Anne* and the way her vision opened up dimensions of themselves not organic to their own backgrounds.

Sarah McCoy, *Marilla of Green Gables* (Concurrent Session 6A)

Sarah McCoy is the *New York Times*, *USA Today*, and international bestselling author of *Marilla of Green Gables*; [*The Mapmaker's Children*](#); *The Baker's Daughter*, a 2012 Goodreads Choice Award Best Historical Fiction nominee; the novella “The Branch of Hazel” in *Grand Central*; *The Time It Snowed in Puerto Rico*; and [*Le souffle des feuilles et des promesses*](#) [*Pride and Providence*]. Her work has been featured in *Real Simple*, *The Millions*, *Your Health Monthly*, *Huffington Post*, *Read It Forward*, *Writer Unboxed*, and other publications. She lives with her husband, an orthopedic sports surgeon, and their dog, Gilbert, in western North Carolina, where she is working on her forthcoming summer 2021 novel for HarperCollins.

L.M. Montgomery's *Anne of Green Gables* series is recognized canon in reading, writing, and literary development, and inspired the historical novel, *Marilla of Green Gables*. Published by HarperCollins in 2018 to critical and reader commendation, the book is a reimagined Avonlea through Marilla Cuthbert's point of view. Part of the writing research included immersion in the world of Montgomery's fiction and true life, as well as late-nineteenth century Canadian politics and culture. Some of these resources included the *Anne of Green Gables* series, the *Selected Journals of L.M. Montgomery*, and primary archives from Prince Edward Island. In addition to literary sources, in-person interviews were conducted with Montgomery's family at the Anne of Green Gables Museum and with staff at Green Gables Heritage Place. These were essential to capturing the landscape that inspired Montgomery's fictional Avonlea. With an undergraduate minor degree in playwriting, the author likens her writing process to the Stanislavski Method in which an actor/author suspends his/her persona to embody the reality of the character in an effort to root the narrative in verisimilitude and authenticity

Emily McEwan, Mòrag Anna NicNèill (Marion A. MacNeil), and Etta Moffatt, *Anna Ruadh* (Concurrent Session 3A)

Emily McEwan, formerly a linguistic anthropologist specializing in Gaelic language revitalization, is the founder and president of Bradan Press in Halifax, Nova Scotia, and the editor and publisher of *Anna Ruadh*.

Mòrag Anna NicNèill (Marion A. MacNeil), a translator, lives on the Isle of Barra in the Outer Hebrides of Scotland. She studied English Literature and Celtic Studies at Glasgow University and was a Gaelic teacher for twenty-six years before receiving a New Writers Award from the Scottish Book Trust and the Gaelic Books Council in 2015. She has translated five children's books from Gaelic to English and has written four original children's books in Gaelic.

Etta Moffatt, an illustrator, is a Nova Scotian designer with thirty years of experience and roots in Cape Breton. She loved picturebooks as a child, studied design and interpretive illustration at NSCAD, and illustrated children's books until her day job and family obligations pulled her away. Through Etta's work with museums, she rediscovered her own Gaelic roots.

This panel will discuss “sealladh nan Gàidheal” in the first-ever Scottish Gaelic translation of *Anne of Green Gables*. “Sealladh nan Gàidheal” can be translated as “a view of the Gaels,” “the perspective of the Gaels,” “the vision of the Gaels,” and more. The work of re-visioning Montgomery's Anne Shirley as a Gael called Anna Ruadh will be explored through three

ten-minute presentations by the translator, illustrator, and publisher of *Anna Ruadh*. Each collaborator will discuss her personal and professional perspectives, views, and visions of Gaelic language and culture in relationship to Montgomery's writing, encompassing issues of translation, Atlantic Canadian history, and language loss and renewal.

Anna McFadyen, Spies and Spectres: An Examination of Montgomery's *Emily of New Moon* Series through the Lens of Charlotte Brontë's *Villette* (Concurrent Session 1A)

Anna McFadyen completed her MA in English Literature at North Carolina State University in 2018 and her BA in English at Meredith College, where she served as co-editor-in-chief of *The Colton Review*. Her graduate research included English Romanticism in the context of natural history as well as the development of young adult literature in the nineteenth and early twentieth centuries. She writes for the *North Carolina Literary Review* and continues to pursue historical and literary projects as an independent scholar. She presented research on *Jane Eyre*'s influence on Montgomery at the 2018 conference. She lives in Raleigh, NC.

Supernatural visions and the psychological effects of surveillance are key themes from *Villette* that occur throughout the *Emily of New Moon* texts. Their centrality warrants an examination of how Charlotte Brontë's final novel may have directly inspired L.M. Montgomery. Over the past three decades, Mary Rubio, Elizabeth Rollins Epperly, Elizabeth Waterston, and Kathleen Ann Miller have outlined the conspicuous allusions to *Jane Eyre* and *Wuthering Heights* in *Emily of New Moon*. It is probable that these were not the only major Brontë novels to inspire the framing of Emily's adventures. Montgomery wrote as passionately about *Villette* in her journals as about *Jane Eyre*, and yet scholarship lacks an analysis of *Villette*'s influence on her fiction. The parallels are particularly striking in the covert perusal of Emily Starr's manuscripts by authority figures at home and at school, mirroring Lucy Snowe's invasion of privacy in *Villette* by colleagues who rifle through her desk and bedroom at the Belgian boarding school where she teaches. Such uncomfortable intrusions feel like a "desecration" to Emily, and she dreads the contamination of her art by unsanctioned gazes. Montgomery twists these proposed borrowings with characteristic humour and pathos, making them Emily's own experiences while enhancing her character's literary heritage and complexity. In selecting these incidents from *Villette* as models, the author emphasizes the potent effect of vision within oneself and on others, exploring powers of sight that differ from those portrayed by the visionary experiences of Emily Starr's "flash" and of *Jane Eyre*'s correspondingly vivid imagination.

Andrea McKenzie, From Story Girl to Cyber Girl: Textual and Visual Portraits of Montgomery's Early Artists (Plenary 1)

Andrea McKenzie is associate professor at York University with the Writing Department and the Graduate Program in History. With Jane Ledwell, she co-edited the essay collection *L.M. Montgomery and War* (2017), and with Benjamin Lefebvre, the annotated edition of *Rilla of Ingleside* (2010). Her chapter, "Women at War: L.M. Montgomery, the Great War, and Canadian Cultural Memory," appears in *The L.M. Montgomery Reader: Volume Two: A Critical Heritage*

(2014), and she has also published chapters about Montgomery's work in *Making Avonlea* (2002), *L.M. Montgomery and War* (2017), and *Textual Transformations in Children's Literature* (2013). She has published articles about war narratives in *The Journal of War and Culture Studies* (2018) and *The Lion and the Unicorn* (2007). She was Visiting Scholar with the L.M. Montgomery Institute (2014-15) and served as co-chair of two conferences: L.M. Montgomery and War (2014) and L.M. Montgomery and Gender (2016). She published *War-Torn Exchanges: The Lives and Letters of Nursing Sisters Laura Holland and Mildred Forbes* (2016) and has presented widely on Canadian women's roles in the First World War. She is an inaugural editorial board member for the *Journal of L.M. Montgomery Studies*.

L.M. Montgomery's *The Story Girl* and *The Golden Road* celebrate language and story (Waterston 2008) through oral and written narratives. Episodic in nature, yet intricate in their layers of narration, these two novels contain Montgomery's first portrait of the developing female artist, Sara Stanley, who wields the power of language. Though less complex than the *Emily* novels, these earlier works provide a rich source for studying Montgomery's early perceptions of artists, gender, orality, and written narratives. Only a few scholars have analyzed these novels (Epperly 2014; Waterston 2008; Litster 2014), and none have performed in-depth studies of the artists portrayed in them. This paper examines Montgomery's *The Story Girl* and *The Golden Road*, contrasting her developing notions of artists, gender, and the power of oral and written narratives with the social perceptions of female artists shown on a century of book covers. Building on my previous articles about perceptions of female artists on the *Emily* book covers (McKenzie 2017, 2014), this exploration combines theories of visual rhetoric, orality, and written narratives to better illuminate both Montgomery's conceptions of artists and the social perceptions that visualized girl artists as constrained or liberated to speak with power across the century.

Jean Mitchell, "Seeing Green" in *Emily of New Moon* and *The Blue Castle*: Plants, Plots, and Protagonists (Concurrent Session 3B)

Jean Mitchell is Chair of the Department of Sociology and Anthropology at the University of Prince Edward Island where she teaches Anthropology. She is editor of a collection of essays entitled *Storm and Dissonance: L.M. Montgomery and Conflict* and co-editor of two volumes of essays: with Jane Ledwell, *Anne around the World: L.M. Montgomery and her Classic* (MQUP 2013), and with Rita Bode, *L.M. Montgomery and the Matter of Nature(s)* (MQUP 2018), which won ACQL's 2018 Gabrielle Roy Prize (English) for literary criticism. She has just concluded a collaborative research project entitled "Ecologies of Care: Gardening Practices and the Cultivation of Well-Being in Vanuatu (South Pacific)."

Since the Victorian era, gardens and flowers have been entangled with issues of class, imperialism, and gender. Women and flowers, for example, are often viewed as ornamental and are the object of the male gaze. Gardens, flowers, and gender are good to think with in L. M. Montgomery's novels for flowers and particularly their blooms, which "are a lexicon that combines sex, social position, bodily facts, and affective life" (King 2003). In this paper, I first explore *The Blue Castle*, starting with Valancy's violent attack on her rose bush, a pivotal moment signalling both her mental instability from her family's vantage point and her freedom from the shackles of bourgeoisie sensibility and gendered expectations. The rose bush's refusal

to bloom resonates for Valancy who, by all accounts, has also failed to “bloom.” In contrast, Emily (of *New Moon*) is on the verge of “blooming” when she reaches for the aster that precipitates her life-threatening fall. The same beautiful flower that “lured” and imperilled Emily’s life attracts Dean, who then saves her. While flowers have long had representational and metaphoric uses in novels, science, and everyday life, recent research has deepened the complexity of the interaction between plants and humans. It is now important to ask: what relations do gardens and plants set in motion (Myers 2017)? Tracking these relations in two of Montgomery’s novels allows us to see desire, danger, beauty, and rebellion in new ways. It also makes visible the ways in which scientific, literary, and the everyday visions of the world are intertwined.

Toshimi Mizutani, Reimagining *The Alpine Path: The Story of My Career* – Is it Montgomery’s Autobiography? (Concurrent Session 6A)

Toshimi Mizutani has been a part-time lecturer at Foreign Language Education and Research Center, Gakushuin University, for more than thirty-five years and at Gakushuin Women’s College for about fifteen years. She received an MA in English Literature at Gakushuin University with a thesis on Shakespeare’s *All’s Well That Ends Well*. She belonged to the Shakespeare Drama Society when an undergraduate, taking part in several productions performed in English. Completing the doctoral program, she started teaching English at Gakushuin University and several other universities. She teaches at Gakushuin Sakura Academy, the lifelong learning centre, and gives lectures on *Anne of Green Gables*. Her publication includes a few English textbooks for college students, the joint translation of *Essential Shakespeare Handbook* written by Lesley Dunton-Downer and Alan Riding, and the translation of Montgomery’s *The Alpine Path*, which was published last year.

The Alpine Path is usually referred to as Montgomery’s memoir or autobiographical essay. In Japan, it has been taken as her autobiography ever since the first Japanese edition was published some forty years ago with the title meaning *The Steep Path: Montgomery’s Autobiography* (though out of print now). However, if you read this as her autobiography, you will undoubtedly find it incomplete even as half a life. It would go against Montgomery’s grain. It is not an autobiography, or at least she did not intend to write one. There is some internal evidence; she excludes the things that should be there if it is an autobiography, such as her birthdate, among others. Also, the external evidence of her journal entry may prove that it is not. Instead, Montgomery tells us how she climbed “the Alpine path, so hard, so steep” to reach the goal with the success of *Anne of Green Gables*. Moreover, she throws out several episodes to subtly suggest in a male-dominant society of her time that girls or women can do as well as or even better than boys or men. Meanwhile, Montgomery discloses in the book, even in the somewhat dull travelogue of her honeymoon, what she was like and what she embraced or dreamed of, which would explain furthermore why she sought new heroines other than Anne. If you break the spell of seeing it as her autobiography, you will surely find it revealing more about her.

Etta Moffatt. See Emily McEwan, Mòrag Anna NicNèill (Marion A. MacNeil), and Etta Moffatt, *Anna Ruad* (Concurrent Session 3A)

Emily Mohabir, *Inside Looking Out: Visions of Interior Life in Montgomery's Fiction and their Impact on Contemporary Young Adult Fiction (Concurrent Session 1C)*

Emily Mohabir is an English teacher, researcher, and content writer who holds a BA in English, specializing in Children's and Young People's Texts and Cultures (minor in conflict resolution studies) from the University of Winnipeg. She also earned an MA in English from Acadia University, during which she wrote her thesis on reader responses to the *Anne* series and how young adult readers navigate their own identity formation through their identification of Anne as a character. Her research interests focus on how young adult girls engage with both old and new constructions of bildungsroman narratives. She blogs at the Korea-Canada Blog and her personal blog, Emmie Kay Loves YA (and loves it when kindred spirits leave her a comment on the blog to say "hello"!).

In L.M. Montgomery's fiction, a heroine's imagination is always presented as an essential component to crafting a satisfying lived reality, such as how the *Anne* series' Anne Shirley is able to adapt to her life in Avonlea and how *The Blue Castle*'s Valancy Stirling can re-envision her life as an independent woman, beyond the oppression of her family of origin. However, rather than using the concept of "imagination" in isolation, these characters' imaginations contribute to an active process of negotiation, in which the character consciously or unconsciously views her exterior world through the lens of her interior thought life. The unique vision of negotiated romance and developmental selfhood exemplified by Montgomery's characters, particularly Anne and Valancy, is also influential in the representation of young and new adult heroines in newer, popular, bildungsroman texts and media. Using examples from contemporary narratives, including Netflix/CBC's *Anne with an E* and the Korean drama *Her Private Life*, this paper makes an in-depth analysis of the role of what Lauren Makrancy (2015) defines as the "imaginative space" – the mediating space between one's exterior life and imagination – through literary and cognitive neuroscience perspectives, demonstrating its importance in the construction of the "imaginative girl" character. This offers insight into how contemporary audiences actively engage with the imaginative space in both their reading and viewing practices, and in everyday life.

Elissa Myers, *Montgomery through the Lens of Neurodiversity (Concurrent Session 4B)*

Elissa Myers received her PhD in English at the CUNY Graduate Center and is an adjunct instructor at Queens College. Her dissertation, entitled *Crafting Girlhoods*, analyzes nineteenth-century girls' education through craft forms, including homemade periodicals and textiles. Her articles have been published in *Nineteenth-Century Gender Studies* and the *Children's Literature Association Quarterly*. Her broader interests include children's literature, women's writing, neurodiversity, and disability studies.

In my paper, I will argue that L.M. Montgomery's depiction of her protagonist's mental difference (as seen primarily in their sensitivity and experience of extreme emotions) is prescient in its alignment with the concept of neurodiversity. I use this term as disability and cognitive theorists Ralph James Savarese and Lisa Zunshine (2014) use it – as a lens for seeing "the relationship between difference and creativity" and how "alternative forms of embodiment can produce alternative epistemologies and even aesthetic advantage." Rather than clinically

diagnosing Montgomery or her characters, as some scholars have (e.g. Ashley Cowger 2010), I seek to examine how mental difference shaped the creative lives of both the author and characters. While diagnosis implies an “illness,” neurodiversity theory attends to brain difference as a lived experience with both positive and negative aspects. Montgomery depicts both Anne Shirley and Emily Byrd Starr with sensitivity to their neurodiversity in that she sees their mental difference as central to their creative lives –as in Emily’s experience of “the flash” – the indefinable sensory impression that precedes her poetic inspiration, and Anne’s creative naming of inanimate objects. It is significant that while both characters’ mental differences cause them to experience negative emotions as well, such as Anne’s “depths of despair,” and temper flares, such instances are not seen as symptomatic of illness. In Liz Rosenberg’s recent young adult biography of L.M. Montgomery, however, Montgomery herself is seen as ill. While Rosenberg explicitly states that Montgomery suffered from a mental illness, she is more interested in attending to Montgomery’s experience of her moods than diagnosing her. I will argue that this approach helps readers to see mental “illness” as inextricable from positive aspects of mental difference and to critique our own assumptions about how mental difference is experienced, and what cultural valences it takes on.

Kotaro Nakagaki, Reimagining Adolescence: The Challenges of New Visual Adaptations of the *Anne* Stories (Concurrent Session 7A)

Kotaro Nakagaki is a professor at Senshu University, Japan. His major is American literature and Comparative culture. Now he is working on “Women’s Manga Project.” He has published articles on Mark Twain and graphic novels and popular culture. He belongs to the Mark Twain Circle of America, the Japan Mark Twain Society, Popular Culture Association, and the Japan Society for Studies in Cartoons and Comics.

The Canadian TV drama series *Anne with an “E”* (2017-2020) has introduced brand new tastes to classic children’s literature. Writer and producer Moira Walley-Beckett, famous for the neo-Western black comedy *Breaking Bad* (2008–2013), rereads/recreates a new adaptation of *Anne of Green Gables* for contemporary teens. How does Walley-Beckett emphasize universal/modern teenage girls’ issues such as identity struggles, bullying, alienation, classroom status hierarchies, romantic relationships, and future career anxieties through realistic depictions? Social issues, orphans’ struggles in cultural histories, and gender and family issues should also be addressed. In the context of teen films or girl culture, the concept of coming of age is often dealt with as the main motif. It is considered symptomatic of fourteen-year-olds, who tend to be overly self-conscious and struggle with identity issues in this stage of growing up. This genre also covers significant aspects of social conventions and challenges. This presentation will examine how the Anne stories and their adaptations have been depicting adolescence, focusing on Anne’s teenage years from thirteen to nineteen. A literary textual analysis will cover *Anne of Green Gables* (1908), *Anne of Avonlea* (1909), *Anne of the Island* (1915), and their visual adaptations, as well as *Anne with an “E,”* films such as *Anne of Green Gables: The Sequel* (1987), the television series *Road to Avonlea* (1990–1996), the Canadian television film version, John Kent Harrison’s 2016 film version, and others. Girl culture in YA novels and teen films and the cultural reception of girl culture will also be covered through a comparative cultural critique. In the era of SNS communications, how can Anne stories be reread and reimagined for contemporary teens as visual narratives? Genres of teen narratives such as YA novels, teen films,

and animation will be reexamined from the perspective of the theme of adolescence and Montgomery studies.

Malin Nauwerck, *Emily in the Pigsty* – Fan Fiction as Literary Game and Criticism (Concurrent Session 8A)

Malin Nauwerck finished her PhD in comparative literature/literary sociology in May 2018. Her doctoral thesis, *A World of Myths – World Literature and Storytelling in Canongate's Myths Series* (Uppsala University, 2018), centres around contemporary transnational publishing and marketing storytelling, discussing the example of the international publishing project the *Myths* series and Margaret Atwood's contribution in the series (*The Penelopiad* 2005) as a case study. Her ongoing postdoctoral project centres around Swedish author Astrid Lindgren's original, stenographed manuscripts, approached through methods from digital humanities such as digital image analysis and crowd sourcing. As a PhD student, she developed and taught in the MA program for publishing studies at Uppsala University. Currently she teaches Swedish literature in the liberal arts program for exchange students at Stockholm School of Economics. Alongside her research and teaching, she works as a cultural journalist, literary critic, and editor.

As Montgomery protagonists Anne and Emily become absorbed by imaginary worlds and re-live events of world literature through playing, many of Montgomery's readers testify of their own re-enactment of the *Anne* and *Emily* books, as well as of how the worldview and creative games of these characters have been formative in these readers' personal development, inspiring them to "use literature as a compass in life" or aiming to become writers themselves (Warnqvist 2013; Ross and Warnqvist 2020). A prime example is Swedish author Astrid Lindgren whose childhood re-enactment of *Anne of Green Gables* constitutes a visible theme in her oeuvre (Rémi 2009; Warnqvist 2015). Through the close reading of fan stories from the *Emily of New Moon* universe in which art, literature, and the identity of being a writer is thematised, I will discuss the practice of fan writing as a similar type of (collective) literary game for aspiring writers, a game to which the interpretative community of the fandom becomes a crucial component in turning powerful reading experiences into both creative expressions and literary criticism of Montgomery's work. This type of criticism is, I argue, expressed paratextually within the fandom's social interaction of sharing and commenting, as well as metafictionally, through the fan writers' revisions of Montgomery's source material and literary style. The fan writers who engage passionately with Montgomery's work also encourage one another to explore a "more satisfying ending," Teddy's missing letter, a darker side of Emily's literary gift, or an Emily who prefers realistic pigsties to romantic pine trees. As Rita Felski argues, recognition, when constituting a fundamental condition for the formation of identity, also presumes a difference. In this paper I will discuss the difference expressed through revision as well as how fan writers see themselves mirrored in Emily and how they make use of Montgomery's literary style and inventions.

Emily L. Newman, Hair as Red as Carrots!: Envisioning the Red Hair of Anne of Green Gables (Concurrent Session 5A)

Emily L. Newman is presently Associate Professor of Art History at Texas A&M University-Commerce in the Liberal Studies Department. She completed her PhD at The Graduate Center, City University of New York, where she specialized in contemporary art and gender studies. Her research concerns intersections of contemporary art history, popular culture, and the female body, exemplified by *Female Body Image in Contemporary Art: Dieting, Eating Disorders, Self-Harm, and Fatness* (Routledge, 2018). Newman is also preparing a book manuscript on feminist art and protest in the United States. Among a variety of articles, she has co-edited *The Lifetime Network: Essays on "Television for Women" in the 21st Century* (2016), *ABC Family to Freeform TV: Essays on the Millennial-focused Network and Its Programs* (2018), *The Hallmark Channel: Essays on Faith, Race and Feminism* (2020) and has a forthcoming edited collections on the Food Network, all with Emily Witsell and McFarland.

I always felt different because of my red hair. Even my birth story contributes to this thinking, as it involved the nurses giving me a bath immediately to better see my red hair, despite my mother's claims that I was blonde. I found comfort in characters that also had red hair, Pippi Longstocking, Madeline, Amelia Bedelia, but none more so than Anne of Green Gables. In 1985, the Megan Follows led *Anne of Green Gables* came out. I grew up watching (and re-watching) the film and its sequels, seeing in Follows my red hair perfectly matched. Here, I found a companion, someone who understood the deep-seated pain (and eventually uniqueness) of being a redhead. Follows' natural red hair blends a carrot-y orange and a strawberry red, versus the brighter and more artificial colouring found in other adaptations. Today, less than 2% of the population has red hair, and there are rumours that redheads will one day disappear. Red hair is not only distinctive, but a redhead's body and chemical makeup actually differ from those with other hair colours. It is believed that redheads not only produce more adrenaline, but they have better and quicker access to it. Perhaps the rumour that redheads have intense bouts of anger is not just a stereotype, but actual science. Red hair may contribute to my (and Anne's) hot temper, but it also makes us recognizable, and most importantly, I would argue, it enhances our lived experience and our character. Through an exploration of both the variety of hair colours of adaptations of *Anne of Green Gables*, as well as research into how red hair actually informs the physical body of the person, I want to show how important the physicality of the red head is to the portrayal and depiction of Anne.

Mòrag Anna NicNèill (Marion A. MacNeil). See Emily McEwan, Mòrag Anna NicNèill (Marion A. MacNeil), and Etta Moffatt, *Anna Ruad* (Concurrent Session 3A)

Idette Noomé, In Hindsight: "I don't know what I'd do ... if you'd never come" (Concurrent Session 4C)

Idette Noomé has lectured in English language, literature, and editing in the Department of English at the University of Pretoria (South Africa) since 1985, specialising in Medieval and seventeenth-century literature. She is particularly interested in comparative studies. Hence, her MA focused on three epics – Milton's *Paradise Lost* and *Paradise Regained*, and Klopstock's

Messias. Her DLitt explored the translation of legal anthropology texts on indigenous law. She has also published on girls' school stories and the possibilities of the *Bildungsroman* for girls in English, German, and Afrikaans, which included a discussion of Montgomery's *Anne* books. Her chapter "The Nature of the Beast': Pets and People in L.M. Montgomery's Fiction" was included in the collection *L.M. Montgomery and the Matter of Nature(s)*.

L.M. Montgomery presents the life-altering act of adoption in multiple guises. In the *Anne* books, the story is bracketed by Marilla Cuthbert's adoption of Anne and the decision by her namesake, Rilla Blythe, to foster a war baby. For both women, the experience is enriching, as for many Montgomery characters who raise another's child as their own. This paper considers the process through the eyes of some of the older and younger adults who adopt or foster successfully, and the pain of one who gives up a child for adoption, exploring the subtle hide-and-seek Montgomery plays to reveal glimpses of their inner responses in the face of the pitfalls and difficulties of the process. The paper is contextualised among studies of the novels and short stories, especially in *Akin to Anne*, on the experience of orphanhood – literal or figurative – in Montgomery's writing, including Rita Bode's "L.M. Montgomery and the Anguish of Mother Loss." Relatively few studies have examined the adults' perspective, although Montgomery with her own experience of being raised by her grandparents, and delaying marriage and biological parenthood, specifically explores these adults' choices and their effects. One exception is Jackie E. Stallcup's "She knew she wanted to kiss him': Expert Advice and Women's Authority in L.M. Montgomery's Works." My paper takes into account studies on adoption in Canada in the late nineteenth/early twentieth century, including Tarah Brookfield's "History of Adoption and Fostering in Canada" and Mavis Reimer's "A Daughter of the House: Discourses of Adoption in L.M. Montgomery's *Anne of Green Gables*."

Hiromi Ochi, Democratic Vista in *Anne*: Translator Hanako Muraoka in Cold War Cultural Politics (Concurrent Session 2B)

Hiromi Ochi is a professor of American literature at Senshu University. Her research interest has been the literature of the American South and of Cold War cultural diplomacy. In this context, her interest in *Anne of Green Gables* is with the politics of translation during the Cold War. Her publications include "Translations of American Cultural Politics into the Context of Post War Japan," in the *Routledge Companion to Transnational American Studies*, edited by Nina Morgan, Alfred Hornung, and Takayuki Tatsumi (2019); "American Literature During the Occupation," in the *Oxford Research Encyclopedia of Literature* (2017); and "Democratic Bookshelf: American Libraries in Occupied Japan," in *Pressing the Fight: Print, Propaganda, and the Cold War*, edited by Greg Barnhisel and Catherine Turner (2010).

This paper situates the *Anne* books and Hanako Muraoka, the first translator of the *Anne* books, within Japanese culture during the 1950s in the context of U.S. cultural diplomacy to argue that Muraoka, knowingly or unknowingly, was complicit with cultural diplomacy promoting democratic culture first under the Occupation Army and then under the United States Information Service (USIS). Recent scholarship on Cold War cultural politics including *Pressing the Fight: Print, Propaganda, and the Cold War* (2010) has revealed how translated books were considered an integral part of cultural diplomacy. Muraoka herself was deeply involved in

postwar redeployment of gender norms, including gender equality and women's suffrage, through her work commissioned by the Ministry of Education, and she was a powerful advocate of gender equality and the significance of children's books. Considering *Anne of Green Gables* and its sequels in this cultural context, we can see how Muraoka's translation known for its numerous omissions conveys Montgomery's novel as a story that embodies Muraoka's postwar democratic vision through its ideas of friendship, romance, childrearing, female voting, etc. Reading *Anne of Green Gables* along with Muraoka's essays and her affiliations with various organizations and institutions including UNESCO that were instrumental in Cold War cultural diplomacy and her activities of Home Library Circle enables us to see in Anne's story a democratic vista that Montgomery conveyed and Muraoka embraced. Though Montgomery was not an American author, contextualized in Muraoka's translation work, her statements, essays, and activities, the *Anne* books were enmeshed in Cold War geopolitics.

Tara Parmiter, Sightseeing in the Dark: Montgomery, Mammoth Cave, and Tourism in the Underland (Concurrent Session 8B)

Tara K. Parmiter received her BA in English from Cornell University and her PhD from New York University, where she teaches in the Expository Writing Program. Her research interests include children's literature, literature and the environment, urban nature writing, and popular culture. She has presented at numerous Montgomery conferences on such topics as ghost stories, motherhood and child loss, and the intimacy between readers and writers, and she serves on the editorial board of the *Journal of L.M. Montgomery Studies*. Her article on village improvement societies in *Anne of Avonlea* appeared in *CREArTA* (2006), and her article on nature study in the *Anne* books appeared in *L.M. Montgomery and the Matter(s) of Nature* (2018). She has also published on summer vacationing in Kate Chopin's *The Awakening*, journey narratives in the Muppet movies, and the green gothic landscapes of Stephenie Meyer's *Twilight* saga.

In 1924, Montgomery and her family drove to Mammoth Cave in Kentucky for a sightseeing tour. Mammoth Cave had long fascinated sightseers with its vast underground caverns, its otherworldly geological formations, and its staggering darkness. As historian John F. Sears (1999) argues, it was considered a sublime space that inspired "images of Hades, Heaven, and the creation of the world," and yet its mystical visions allowed visitors to "return from it revitalized." In her biography of Montgomery, Mary Rubio (2008) suggests that Mammoth Cave appealed to Montgomery's sense of living a "double life": "She herself partly lived on the surface of life and partly in another world, out of sight, where she walked in the alternate byways of literature, creativity, and imaginative adventures. So, in a sense, she was drawn to the subterranean." Upon her return, Montgomery was inspired to share her vision of this subterranean world; declaring that it had "cast a spell" upon her, she devoted pages of her journal, letters to friends, and talks to local clubs to helping others see a glimpse of those strange, "out of sight" spaces. In this paper, I will examine her response to that sightseeing trip, considering her contributions both to the historical accounts of Mammoth Cave as a tourist site and to the metaphorical fascination with the subterranean, or what Robert MacFarlane (2019) refers to as the "underland." MacFarlane reflects on how stories about descending into the underland have always appeared in human myths and legends, reminding us that "darkness might be a medium of vision, and that descent may be a movement towards revelation rather than

deprivation.” Looking at historical images and accounts from Montgomery’s and others’ visits through MacFarlane’s lens, I will explore how Mammoth Cave and other underland spaces allow us to re-see our world above, and will consider what Montgomery herself may have been able to see more clearly in the darkness.

Beata Piecychna, Spatiality Studies Meets Embodied Aesthetics: On the Hermeneutics of Landscape in Polish Translations of *Anne of Green Gables* (Concurrent Session 4B)

Beata Piecychna is Adjunct at the Faculty of Philology, University of Białystok (Poland). She holds a PhD in Translation Studies. Her research interests include translational hermeneutics, continental philosophy of language, children’s literature in translation, embodied aesthetics, embodied cognition in the translational process, and translation teaching. She was Visiting Scholar at the University of Cambridge, Faculty of Education, Homerton College (2019) and at the University of California in San Diego, Department of Cognitive Science (2020).

Nature and space play a fundamental role in L.M. Montgomery’s *oeuvre*. The author made the landscape one of the most important features, or even “protagonists,” of her storyworlds. The main aim of this paper is to determine whether the implied reader’s embodied aesthetic experience with an initial passage describing landscape is comparable in both the source version of the novel in question and its target translational counterpart, that is, the oldest Polish translations of *Anne of Green Gables* produced by Rozalia Bernsteinowa and published in 1912 in Warsaw. Methodologically speaking, this paper deploys the basic tenets of embodied cognition, in particular embodied aesthetics as delimited by Vittorio Gallese, and the simulation paradigm in the light of “fictional minds,” concentrating specifically on the ways *Anne of Green Gables* evokes the sense of landscape in the projected reader, or, in other words, in what way the notion of a given place is *simulated and aesthetically experienced* in the mind of the implied reader. While generally the dichotomy body versus mind has recently been implemented within Montgomery scholarship (see, for examples, Bode and Mitchell 2018; Gammel 2010; Wesselius 2017), there have been no attempts to study the cognitive facets of embodiment, in particular embodied aesthetics, in the context of translations of *Anne of Green Gables*. The analysis of the source and target texts has demonstrated that the passage in the target language does not offer its readers a similar embodied aesthetic experience of landscape.

Holly Pike, Past and Present, Here and There: Visual Technologies in *The Story Girl* and *The Golden Road* (Plenary 2)

Holly Pike is an associate professor in the English program at Grenfell Campus, Memorial University, where she teaches literary history, children’s literature, and women writers. She has presented papers on L.M. Montgomery at ACCUTE, IRSCL, and LMMI conferences and has published chapters on Montgomery in a number of edited volumes.

Nowhere in L.M. Montgomery’s *oeuvre* is oral storytelling more central than in *The Story Girl* and *The Golden Road*. Elizabeth Waterston (*Magic Island*) draws attention to the connection between Montgomery’s own scrapbooking and the stories Sara Stanley tells, and Elizabeth Epperly (*Fragrance of Sweet-Grass*) considers the narrative structure of the novels, noting the prominence of Bev’s reflections in *The Golden Road*. Both critics note the diminished role of

Sara's stories in the second book compared to the first. Elsewhere Epperly notes that "Montgomery saw in pictures. She strove to capture these pictures in words" ("Visual Imagination"). Like Montgomery's writing, the Story Girl's words and gestures create effects which Bev describes as visual: hearing the "Poet Who Was Kissed," Bev writes, "We had seen it all"; hearing "How Kissing Was Discovered" he describes as "watching two lovers on a mountain in Thessaly." Moreover, visual technologies such as illustrations, print, and writing are central to the experiences of the characters in these books: the picture of God, the newspaper notice of the judgment day, the magic lantern show, and entertaining with a photograph album. The characters' childhood interactions with visual technologies and the incorporation of childhood dream books, letters, and magazine into Bev's present text complicate notions of what is "present" both physically and temporally, despite Walter Ong's assertion (1982) that the visual technology of writing achieves "the separation of the word from the living present." In this paper, I will explore how Montgomery, Bev, and the Story Girl each exploit visual technologies to make "there" and "then" into "here" and "now" in Montgomery's attempt to represent the complexity of how we understand our experiences prospectively, retrospectively, and in the moment.

K.L. Poe, Pessimism is as Pessimism Does: The Vision of Modernity in Montgomery and Gene Stratton Porter (Concurrent Session 7A)

K.L. Poe is a professor of English at McHenry County College, Crystal Lake, IL. She is the author of "The Whole of the Moon: L.M. Montgomery's *Anne of Green Gables* Series" in *Nancy Drew and Company: Gender, Culture, and Girls' Series*, edited by Sherrie A. Inness (1997), and "Who's Got the Power?" in *Making Avonlea: L.M. Montgomery and Popular Culture*, edited by Irene Gammel (2002). Besides her work on Montgomery, she has also presented papers on the works of Lois Lenski, Maud Hart Lovelace, Lenora Mattingly Weber, and Bruce Springsteen.

The field of female authorship as well as the more specific subgenre of books for girls found itself at the turn of the twentieth century with several inflection points, forcing authors to consider (or ignore) the changing world of their readership. What had helped them to gain legitimacy in popular literature, an often didactic dedication to the overt inculcation of morals, kept them in the good graces of parents, who could give their girls such books without fear of damaging their careful proper upbringing. The dawn of the twentieth century brought many external forces to be reckoned with, even to what girls were allowed to read. Two authors from that era, L.M. Montgomery and Gene Stratton Porter, both wrote in a way which was meant to elevate the public and private lives of their readers, ostensibly to help good girls remain so in the context of the world around them. The obvious differences in their work, chiefly in terms of skill, are certainly one reason that Montgomery's work continues to maintain both popular and critical acclaim, while Stratton Porter's work has languished as generations move from the rather morose didacticism and pessimism to the more optimistic tone of Montgomery. Montgomery's optimism coupled with practical ways helps readers to negotiate the changing world around them, while Stratton Porter's stale pessimism offers only stagnation. While both authors are often at their best when writing about nature, Stratton Porter's pessimism overshadows even that, at times demonstrating an inability to connect the natural world to the humans who inhabit it. These two separate visions of the world demonstrate the importance of optimism and pessimism as it

influences readership, but also their use-value in helping their readers negotiate their existence in modernity.

Alicia Pollard, Wordsworth's Light and Shelley's Shadow: Revelation in Montgomery's Anne and Emily Series (Concurrent Session 6B)

Alicia Pollard earned a BA in English from Grove City College, Pennsylvania. She lives in the business, academic, and art worlds as a technical writer, independent scholar, and creative writer. Her [website](#) explores how “yearning” (the intense, joyful longing a good story ignites) awakens us to the beauty of ordinary life and murmurings of transcendence.

L.M. Montgomery said she “possessed a deep *curiosity* about ‘things spiritual and eternal’ ... to *find out* – to *know* ... what vital spark of immortal truth might be buried among all the verbiage of theologies and systems.” She expressed this curiosity, as well as her Scottish Presbyterian heritage, love for beauty, and imaginative spirituality, in the stories of Anne Shirley and Emily Byrd Starr. Anne and Emily delight in natural beauty, dreaming, and questioning the teachings of their religious communities. These characters pursue a “vital spark of immortal truth” (Steffler 2015) or revelation (communicated knowledge of the supernatural) through their own imaginations and consciences, outside of the institutional church. Montgomery uses William Wordsworth's poetry to describe Anne and Emily's seer-like ability to divine spiritual truths from nature, an older concept known within Christian scholarship as “natural theology.” The *Anne* books published between 1908 and 1917 stay within the borders of Wordsworth's bright vision of a nature “apparell'd in celestial light” that reveals the goodness of God. However, Emily finds herself in a world of mystery and confusion closer to that of Percy Bysshe Shelley's poetry, where the “painted veil that those who live / call Life” hides a dark reality where her fear and hope weave only shadows. This paper explores how Montgomery uses Wordsworth's and Shelley's language to communicate the paradoxes of her own inner life in Anne's and Emily's stories: light and darkness, revelation and mystery, hope and despair.

Medrie Purdham, Anne Shirley's Palliative Imagination: Death as the Invisible Foe and the Visible Friend (Concurrent Session 9A)

Medrie Purdham is an Associate Professor at the University of Regina and holds a PhD in Canadian Literature from McGill University. Her first book of poetry is forthcoming in Spring 2021.

L.M. Montgomery's *Anne of the Island* includes a sharply-drawn episode in which Anne Shirley, while attempting a first publication, is called upon to ease the death of her childhood friend, Ruby Gillis. Ruby's family's refusal to acknowledge her illness leaves her inadequately prepared to die; she approaches death with a terrified incredulity, which Anne capably palliates. Anne's unshakeable artistic vocation to *see for others* pervades this scene, which abundantly refers to vision and visibility: Anne turns Ruby's “invisible Foe,” whom Ruby encounters in “blind helplessness” into a visible friend conveying an incarnate peace. Anne's mature envisioning of Ruby's death is structurally bookended by two chapters exposing the comic inadequacies of her story, “Averil's Atonement.” As an interceding episode in a narrative of youthful artistic failure, then, Anne's persuasive personification of death for Ruby reveals her intrinsic artistry, her

soul-making power. Critics have, on occasion, viewed Anne's personifying habit as evidence of a juvenile and even a cloying imagination. This paper argues that Anne's ability to intercede for Ruby – to “see” for Ruby – establishes Anne's ability to leaven suffering and confer meaning through imagination; the paper also implicitly defends the consolatory power of figuration.

Laura Robinson, Ewan as Invisible Man, or Hidden Heterosexualities in Montgomery's Writings (Concurrent Session 9B)

Laura Robinson is the Dean of Arts at Acadia University where she is also a professor of English and Theatre and Women's and Gender Studies. Former Visiting Scholar at the L.M. Montgomery Institute at the University of Prince Edward Island (2015-17) and ongoing member of the L.M. Montgomery Institute Committee, she co-chaired two International L.M. Montgomery conferences (2016 and 2018) and is a consulting editor for the *Journal of L.M. Montgomery Studies*. Her articles on Montgomery's work have appeared in many collections and journals, such as *L.M. Montgomery and the Matter of Nature(s)* (2018), *L.M. Montgomery and War* (2017), *War Memories: Commemoration, Re-enactment, Writings of War in the English-speaking World* (2016), *L.M. Montgomery's Rainbow Valley* (2015), and *Children's Literature* (2012). She curated a travelling (2014-18) and virtual exhibit entitled “The Canadian Home Front: L.M. Montgomery's Reflections on the First World War.” She also acted as a consultant on Historica Canada's L.M. Montgomery Heritage Minute and on The Inspiring World of L.M. Montgomery Literary Tour. She is currently editing a collection of essays on Montgomery and gender with E. Holly Pike.

Scholars and readers have often remarked on L.M. Montgomery's lack of description or discussion of her husband, Ewan Macdonald. In a book review for Mary Rubio's biography of Montgomery, Irene Gammel (2008) writes, “Ewan remains curiously voiceless in this biography, and that's most certainly because not much detail about the Reverend abounds.” Underscoring how one source of information, Montgomery's journals, are not very helpful, Benjamin Lefebvre (2018) blogs the following: “One aspect that has always amazed me about Montgomery's journals is the murkiness of her overall portrait of Ewan Macdonald.” In her PhD thesis that traces Montgomery's depiction of romance in her journals, Vappu Kannas (2015) notes the degree to which Montgomery tried to control the representation of Ewan and their marriage, mostly by altering her journals and keeping strangely silent. Rubio (2008) herself states, “His side of his story will never be told.” I will examine Montgomery's representation of her husband from the earliest stages of their meeting, through their courtship, and throughout their marriage. In addition to looking at her journals and letters, I will look at such other objects such as her photographs and the backsides of paper that reveal information about Ewan on which she wrote manuscripts. Putting pressure on her representation of him and on her silences or under-representations, I will argue that Montgomery focuses the lens precisely on what she appears to make invisible, doing so to establish her legacy both as a proper heterosexual woman but also one who was tied to a deeply troubled and troublesome man.

Yuko Tomoto Sakamaki (See Nancy McCabe and Yuko Tomoto Sakamaki, *Anne of Green Gables and the Second-Language Self*)

Kazuko Sakuma, Walter's Vision and Blindness in *Rilla of Ingleside* (Concurrent Session 3B)

Kazuko Sakuma teaches Literature and English at Sophia University in Tokyo, Japan. Having completed her MA and PhD programs in Literature at Sophia University, she has published several articles on nineteenth- and twentieth-century women writers, including L.M. Montgomery. Her fascination for Montgomery's work is reflected in her current research interests, which are Montgomery and gender, Montgomery and war, and her later works. She gave presentations at LMM Institute Conference about *Rilla* in 2014, the white feather in 2016, and reading the *Pat* books in 2018.

On several occasions, L.M. Montgomery wrote about the fear of losing vision. In *Anne of Green Gables* Montgomery raises the possibility that Marilla may lose her sight, which influences Anne's decision to forfeit her scholarship and to stay at home. In *Rilla of Ingleside*, when Walter considers becoming a soldier, he is not as afraid of death as he is of losing his vision: "I cannot face *that* thought. To be blind – never to see the beauty of the world again" (Chapter 5). In the classic Japanese children's novel *Twenty-Four Eyes* by Sakae Tsuboi, Isokichi loses his eyesight in war and mutters dejectedly that "he would rather have died" (Chapter 10). Fear of losing sight is so deep-rooted that it is no wonder that Susan Sontag (2003) takes the most poignant image of the First World War from a photograph of "a line of English soldiers blinded by poison gas." In *Rilla* even before enlisting, Walter claims that he has already experienced both the ugliness of war and the agony of blindness due to his vivid imagination. "Everything I've read in old histories haunts me. I lie awake at night and *see* things that have happened – see the blood and filth and misery of it all" (Chapter 5). In this paper I will examine why Walter fears blindness more than death, and why his friend Carl Meredith returns from the war with one eye, as part of a larger enquiry into the value of *seeing* in the works of Montgomery.

Carolyn Sandner, Visions of Women: To See and Be Seen in *Anne's House of Dreams* (Concurrent Session 1C)

Carolyn Sandner holds an MA in Slavic Studies (LMU Munich). Her research areas include gender, intertextuality, and postmodernism in literature and film. Her further academic education includes Romance studies as well as history of Eastern Europe. She has presented at the LMMI conferences in 2016 and 2018 as well as the first International L.M. Montgomery conference held in Japan in 2020. Currently she works in coordination of university teaching, planning, and lecturers and continues her education in languages, literature, and history.

As Elizabeth Waterston (2008) shows, L.M. Montgomery's personal life at the time of writing pours into *Anne's House of Dreams* while the work was conceived in an immensely focused manner. This manifests in a narration that firmly controls where the readers' eyes fall, whose perspective they inhabit and whose views they share. Besides the classic third-person narrator, I argue that not only do "we appreciate much of the landscape through Anne's contented eyes" (Epperly 1985), but we are also informed to great extent through "the eyes" of several other characters. Using Gerard Genette's focalisation theory to examine who sees and who speaks (or narrates) can provide further insights for the reader into the character's perceptions and appraisals. My focus will be on the three women that build its narrative core: Anne, Miss

Cornelia, and Leslie Moore. I will pay close attention to the interconnectedness of visions bestowed upon these female characters as well as how they view the other. Vision signifies not only optical perception but also the act or power of imagination; in seeing another person both qualities are naturally combined, as they are also in the interaction between self image and social perception. I further argue that by focusing on the interplay of visions of these female characters as well as the visions on them, we can learn about how the author located female characters in their role as well as how the narration lets them find their place in, as well as outlook on life.

Kate Scarth, Scholars on Screen: Seeing the Past and Envisioning the Future of L.M. Montgomery Studies (See [Trinna Frever's blog, posted 26 June](#)) (Keynote)

Kate Scarth is a conference co-organizer and editor of the *Journal of L.M. Montgomery*. As the first Chair of L.M. Montgomery Studies at UPEI, she is leading various public engagement and research projects about Montgomery and Atlantic Canadian literature more generally – for example, her project, with Trinna S. Frever, collecting fans' stories of their relationships with the world of L.M. Montgomery ([yourlmmstory.com](#)) and her SSHRC-funded project about literary Halifax.

Her conference presentation would have discussed interviews which she is conducting with leading scholars and rising academic stars in Montgomery studies. These conversations explore Montgomery scholars' reading and academic experiences and thus allow deeper understanding of how Montgomery is read and studied around the world in the early twenty-first century. Scarth is interested in how scholars discuss Montgomery studies: how they each look at the past, see the present, and envision the future of this sub-field. Stayed tuned: these interviews will form the basis of an online, open access, non-credit, free-of-charge course offered by the L.M. Montgomery Institute at the University of Prince Edward Island.

Julie Sellers, Envisioning Kindred Spirits: Anne Shirley's Imagined Community (See [Julie Sellers's video conference presentation, to be posted 25 June](#)) (Concurrent Session 7C)

Julie A. Sellers is an Associate Professor (Spanish) at Benedictine College in Atchison, Kansas, a Federally Certified Court Interpreter (English↔Spanish), and a creative writer. A native of Kansas, she has travelled extensively in the Americas and Europe. Her research interests include popular culture, identity, second language acquisition, and interpreting. She has published articles in all of these areas, three books on Dominican music and identity, and coauthored a text on translation and interpreting. Her creative work has appeared in publications as varied as *Cagibi*, *Eastern Iowa Review*, *Wanderlust*, and the *Journal of L.M. Montgomery Studies*, among others. She was named the Kansas World Language Association's Teacher of the Year in 2017.

One of the most enduring legacies of L.M. Montgomery's *Anne of Green Gables* is the notion of kindred spirits (Waterston, *Magic Island*). In fact, early readers employed the expression with such frequency that within months of publication, the author bemoaned ever having used it (*Green Gables Letters*). Still, fans across the decades and around the globe continue to embrace the idea of a community of like-minded people, even though they cannot see them (Wiggins, *L.M. Montgomery*). This presentation considers kindred spirits as an imagined community, as defined by Benedict Anderson's theory of nationalism (*Imagined Communities*). Such

communities are socially constructed by those who envision themselves as part of a group, thus increasing agency among non-elites. Community members use a common language, and mass media contribute to the awareness of others simultaneously reading or viewing them. I consider how Anne's consumption, discussion, and adaptation of the literary canon and popular genres, her word choice and language, and her understanding of unseen kindred spirits waiting to be discovered are representative of an imagined community. I then study how these elements serve as a model for readers to envision their own such community in physical and virtual realms. I identify how these processes contribute to the imagined community among readers, one that was born with the first edition of *Anne* and continues today, reminding us that "Kindred spirits are not so scarce" after all.

Arnold Smith, Fashion, Fabric, and Handiwork from the Times and Writings of Montgomery: What was in Montgomery's Wardrobe and Work Basket? (See [Laura Robinson's blog](#), to be posted 27 June) (Workshop)

Arnold Smith has always had a keen interest in history. He was raised and continues to live on the family farm on the Smith Road in Pleasant Valley where his family have lived for more than five generations. He has many interests ranging from collecting, restoring and reproducing period clothing and textiles; to researching and restoring heritage buildings; collecting and restoring antiques; heritage cooking; and sits on a variety of community and heritage boards. In 1977 he and his sister Vivian purchased a motel in Cavendish which began a lifelong interest in L.M. Montgomery and her writings. In 2007 he was a founding patron of the Watermark Theatre, and for the past four summers has been involved with costume production for The River Clyde Pageant. For the 100th anniversary of the publishing of *Anne of Green Gables* in 2008, he and his sister Anita created more than 150 period costume pieces for the summer-long celebrations. They also created a replica of the dress with puffed sleeves in Montgomery's size, which was on display at the Confederation Centre of the Arts as part of an exhibit entitled *Imagining Anne*. In 2011 to mark the anniversary of Montgomery's wedding, he and Anita reproduced five outfits from her wedding trousseau based upon original photographs and ladies magazines from the time.

Over the past thirty years Arnold Smith has gathered extensive information and has amassed a large library of reference books and patterns along with a substantial collection of vintage and reproduction clothing, textiles and fabrics. He will share with workshop participants his knowledge and research and bring along pieces from his collection which will allow them to have a close-up look and an opportunity to handle specific items. This presentation will offer a glimpse into the wardrobe of Montgomery and our ancestors from everyday clothing to special occasions. He will also display a sampling of handwork from the time and period as she was so skilled at creating.

Margaret Steffler, Beyond Immortality: Wordsworth's "Visionary Gleam" through the Eyes of Montgomery and her Characters (Concurrent Session 6B)

Margaret Steffler, professor in the Department of English Literature at Trent University, has published on the work of Miriam Toews, P.K. Page, Carol Shields, Alice Munro, Rudy Wiebe, Al Purdy, and David Bergen. Her edition of P.K. Page's *Mexican Journal* (Porcupine's Quill) was published in 2015. Her work on Montgomery has appeared in *Making Avonlea: L.M. Montgomery and Popular Culture*; *Windows and Words: A Look at Canadian Children's Literature*; *Storm and Dissonance: L.M. Montgomery and Conflict*; *Anne's World: New Perspectives on Anne of Green Gables*; *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911-1942*; and the journal *CREArTA*.

Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood" was an important poem for L.M. Montgomery, providing the title, "The Glory and the Dream," for Chapter 36 of *Anne of Green Gables*. In a powerful attraction to the concept of Neoplatonic pre-existence and its association with immortality, Montgomery and her fictional characters respond to the loss articulated in the familiar Wordsworthian question – "Whither is fled the visionary gleam? / Where is it now, the glory and the dream?" – by capturing fleeting sensations and glimpses that provide far more than philosophical compensation or religious consolation. Such visionary experiences open into expansive abstract realms and an exposure to grand versions of change and process, thus resulting in a diminishment of the focus on personal losses of vision and the need to recover them. In studying Montgomery's own experience, Elizabeth Epperly refers to the sacred and mystical power invested in the shapes of Lover's Lane as well as the "suspended time" "aroused" and "sustained" by Montgomery's descriptions and photographs of place (*Through Lover's Lane*). In this paper I examine those moments when for Montgomery and her characters "spots of time," shapes, photographs, and "the flash" provide visionary glimpses into spaces which partake to some extent of the sacred, divine, and unearthly, but move through and beyond these nameable and known categories to the unknown and unknowable – to the powerful attraction and the strange reassurance that accompanies the relinquishment of the need to know.

Kate Sutherland, "It's an outrageous way to leave the jug": Re-visioning Montgomery's *A Tangled Web* as a Legal Novel (Concurrent Session 2B)

Kate Sutherland is an Associate Professor at Osgoode Hall Law School, York University in Toronto. She teaches and conducts research in the areas of tort law, law and literature, and feminist legal theory. In addition to her academic writing, she is the author of two books of short stories (*Summer Reading* and *All In Together Girls*) and a collection of poems (*How to Draw a Rhinoceros*). A new collection of poems, *The Bones Are There*, is forthcoming from Book*hug Press in Fall 2020.

Despite a wealth of legal knowledge gleaned from her courtroom experiences and an interest in crime fiction evidenced by her fondness for Agatha Christie, L.M. Montgomery never wrote a legal novel. Or did she? In this paper, I propose to take a fresh look at Montgomery's *A Tangled Web* and re-vision it as a legal novel. In the introduction to his famed list of one-hundred legal novels, jurist John Wigmore defines the term broadly. While he emphasizes books featuring trial scenes, depictions of lawyers and judges, and detection and punishment of crime, he includes one further category comprised of "novels in which some point of law, affecting the rights or the conduct of the personages, enters into the plot." I assert that *A Tangled Web* fits well here as a

novel that centres on a legal document, Aunt Becky's will, and the upheavals its unknown contents generate in the lives of members of the Dark and Penhallow families. Further, I assert that reconsidering the novel through this lens provides an opportunity to view differently its composition and its impact. First, I will explore parallels between the effect of Aunt Becky's will on the Darks and the Penhallows and the effect of the Pickering-Macdonald lawsuit (a negligence suit brought by a neighbour against Montgomery's husband after a 1921 car accident) on the communities of Leaskdale and Zephyr, considering the extent to which Montgomery's experience of the latter influenced her portrayal of the former. Then, I will analyze *A Tangled Web* alongside Ellen Raskin's *The Westing Game*, a middle-grade classic (winner of the 1979 Newbery medal) which also centres on a will, ultimately claiming a place for both novels on the syllabuses of law and literature classes.

Rebecca Thompson, "The Window Opens on a World of Wonder and Beauty": Windows as the Eyes of the Soul in Montgomery's Fiction (Concurrent Session 1C)

Rebecca J. Thompson is a Librarian and Coordinator of Instruction and Reference Services at King's College, PA and stays close to her roots as an English major through her work as a Montgomery scholar. Her research focuses on spatial theory, particularly in regards to the intersection between the external and internal. She has presented at two previous LMMI conferences, and her book chapter "'That House Belongs To Me': The Appropriation of Patriarchal Space in L.M. Montgomery's *Emily* Trilogy," will be published in the forthcoming volume *L.M. Montgomery and Gender*.

Windows permeate the fiction of L.M. Montgomery and feature prominently in her journals. They are not only physical places of looking and seeing but also symbolic spaces for dreaming and visions. Building on the foundation created by Elizabeth Epperly's analysis of Montgomery's visual imagination, as well as work by scholars such as Irene Gammel, Laura Higgins, and Val Czerny, and framing the discussion with the theoretical work of Liana F. Piehler, Begum Ozden Firat, and Georg Simmel, this presentation explores the connections Montgomery draws between windows and internal and external vision. Montgomery's journals often speak of windows as portals to the outdoor world and places for "indulging in day-dreams" (10 May 1893), and her heroines do the same. Examining the common thread of window imagery in *Anne of Green Gables*, *Emily of New Moon*, *Jane of Lantern Hill*, and *Pat of Silver Bush* reveals fascinating patterns of similarity and difference in each protagonists' connections to the world and themselves. Each girl views windows as "threshold spaces ... that allow her to be connected to the outdoors, even when within domestic interiors" (Piehler 2004). This sense of freedom is also shown in the ways windows become portals that facilitate each girl's connection to her innermost feelings and dreams. Additionally, windows are essential beacons representing home, family, and safety or protection. Montgomery's windows and their symbolic nature regularly echo the characters' situations and emotions and create liminal spaces for escaping reality and developing clarity of personal vision and maturation of spirit.

Bonnie Tulloch, Travelling the Yesterday, Today, and Tomorrow Roads of Progress: Re-envisioning the Epic in *Anne of Green Gables* and *Emily of New Moon* (Concurrent Session 7C)

Bonnie Tulloch is a doctoral candidate and 2018 Vanier Scholar in the School of Information at the University of British Columbia. She is the inaugural recipient of the 2018 Elizabeth R. Epperly Award for Outstanding Early Career Paper. Her research interests include digital and non-digital storytelling practices, information literacy, and children's literature. Her master's thesis focuses on the relationship between children's nonsense verse and critical literacy, and her current dissertation research focuses on the sense-making processes underlying young people's engagement with Internet memes (e.g., popular image macros, tweets, YouTube videos, and GIFs). In addition to her doctoral work on digital texts, she has a special interest in Canadian island fiction that features child heroines. She has several forthcoming Montgomery-related articles that have been accepted by editors for publication.

In his essay, "Epic and Novel: Toward a Methodology for the Study of the Novel," Mikhail Bakhtin describes the difference between the novel and other literary genres. "The novel," he notes, "is the only developing genre and therefore it reflects more deeply, more essentially, more sensitively and rapidly, reality itself in the process of its unfolding." In this respect, the novel distinguishes itself from traditional literary genres like the epic, which "is an absolutely completed and finished generic form, whose constitutive feature is the transferral of the world it describes to an absolute past of national beginnings and peak times" (Bakhtin). And yet, as Bakhtin points out, "in the process of becoming the dominant genre, the novel sparks the renovation of all other genres, it infects them with its spirit of process and inclusiveness." Readers witness this "renovation" or "novelization" (Bakhtin) of the epic in L.M. Montgomery's *Anne of Green Gables* (1908) and *Emily of New Moon* (1923). Through her allusions to various epic narratives (e.g., Bible stories, Arthurian legends, *Pilgrim's Progress*, etc.), Montgomery appropriates the genre, infecting its language with the spirit of new literary heroes, both of whom embody the "open-endedness" of their emerging nation's past, present, and future (Bakhtin). Read as revisionist epic narratives, the orphan journeys of Anne Shirley and Emily Byrd Starr take on new meaning as they enter into contact with the unfolding reality of Canadian identity in the twentieth century, which birthed its own set of national beginnings and peak times. These Montgomery stories, I contend, offer readers "novel" Canadian epics, epics that not only highlight the ambitions and possibilities associated with nationhood, but also the imaginative processes through which they are realized.

Emily Van Duyne, "I see her coming over the fields/I opened it, I'm the monster": Emily Starr and Eleven (Concurrent Session 7A)

Emily Van Duyne teaches Writing at Stockton University in New Jersey, where she is also affiliated faculty in Women's, Gender, and Sexuality Studies. Her book *Loving Sylvia Plath* is forthcoming with W.W. Norton & Co. She is a 2021 Fulbright fellow in their American Scholars program. She lives in New Jersey with her husband and two children. They are expecting a third this November.

This paper argues for a direct line of influence between Montgomery's character Emily Starr and the character Eleven from the Netflix series *Stranger Things*. Like Emily Starr, Eleven is psychic, able to “see” into the past and the future, and to astral project; unlike Emily, Eleven has total control of her abilities and can summon them at will, which she does for benevolent purposes throughout the course of the series. Eleven's psychic “sight” is, on the surface, an improvement on Emily's “Second Sight,” in that Emily's psychic abilities visit her without her consent or control – she “sees” the past, or things deeply hidden in the present, only when assaulted by grief, terror, illness, or deep sleep. This paper explores the ways both young women's radical “sight” is sublimated as an instrument to save various young men from the novels and the television series, so as to maintain the existing patriarchal social order, and, ultimately, to “win” the women heteronormative romance – in Emily's case, marriage to Teddy Kent; in Eleven's, a boyfriend who is straight, white, and middle-class. Additionally, the paper will explore the role that Emily's and Eleven's physical looks, or the way they are seen and perceived by others, interact with their psychic “sight.” Examples of this include how traditionally feminine dress and appearance strengthen Emily Starr's “sight,” but weaken Eleven's, i.e. the role Emily's eyes play in helping to rescue Teddy Kent from his death aboard the doomed *Flavian* and how Eleven, dressed as an androgynous punk, avenges her treatment at the hands of a government agency, but dressed as a Punky Brewster-inspired 1980's teen, loses her “sight” entirely.

Jeanne-Marié van Heerden, Houses, Homes, and the Vision of the Self in Montgomery's *The Blue Castle*, *A Tangled Web*, and *Jane of Lantern Hill* (Concurrent Session 3B)

Jeanne-Marie van Heerden has a Master's degree in English from the University of Pretoria. The title of her MA dissertation was “*Little houses lovable*”: *The Portrayal of Houses and Homes in Selected Novels by L.M. Montgomery*. She works as a freelance copy editor, proofreader, English-Afrikaans translator, and copywriter. Her interests include creative writing, nineteenth-century British and American novels, and children's literature of the first half of the twentieth century. She resides in Pretoria, South Africa.

Mary Rubio writes in the biography *Lucy Maud Montgomery: The Gift of Wings* that Montgomery was a person “deeply attached to homes and places.” This facet of Montgomery's life is reflected very clearly in the houses that she depicts in her novels. Kate Lawson (2007) explains that “rooted in the visionary imagination, strong idealism employs symbols, metaphors, and abstractions to express deep cultural and personal truths.” The house in fiction can function as an extension of a novel's narrative through the symbolic statement which the house makes. Research on place attachment examines the house as a symbol of the self, and how this affects a person's attachment to the home. In Montgomery's *The Blue Castle* (1926), *A Tangled Web* (1931), and *Jane of Lantern Hill* (1937), a house can function as a haven for the genuine self and a symbol of a character's personal truth. In *The Architecture of Happiness*, Alain de Botton postulates that we “look to our buildings to hold us, like a kind of psychological mould, to a helpful vision of ourselves.” Specific protagonists leave houses which are symbols of psychological oppression in order to find houses, and by extension, life circumstances, that are

congruent with their inner visions of their selves. The characters' visualisations of idealized homes are closely connected to their "deep ... personal truths."

Åsa Warnqvist, Visual Reading-Responses and the Reader's Object-Memory (Concurrent Session 8A)

Åsa Warnqvist is the Research Manager and Director of the Swedish Institute for Children's Books. Currently she is also affiliated with Linneaus University. Warnqvist received her PhD in literature in 2007. Her research focuses on Swedish reading experiences of L.M. Montgomery and Montgomery's success in Sweden, the Swedish children's book market, gender studies, and normativity studies. She is the editor of *Barnboken: Journal of Children's Literature Research*. She is also a member of the IRSCL executive board and vice-president of IRSCL. She was the head congress convenor of the IRSCL Congress 2019. Warnqvist coordinated the international conference "L.M. Montgomery – Writer of the World" (Uppsala, Sweden) in 2009 together with Dr. Gabriella Åhmansson. During 2011–2013 she was the Visiting Scholar at the L.M. Montgomery Institute, UPEI.

In 2009, I collected reading experiences of L.M. Montgomery's work in Sweden, a material that I have previously explored in different ways. The 303 responses often mix childhood memories with accounts of reading and re-reading Montgomery over a lifetime, together with the adult reader's reflections on the significance of that reading in their lives. Some readers chose to enrich their narratives with various graphic supplements: scans or photographs of their own copies of the book, hand-drawn illustrations of scenes in the books, and various other photographs, linked in one way or another to the readers' experience reading Anne or Emily. Submitted photographs included one of a large tree growing in the reader's backyard (her Snow Queen), a picture of the reader reading *Anne of Green Gables* as a child in 1959, and various snapshots taken on readers' trips to Prince Edward Island. The reading experiences was sent in via mail or email and pre-date today's digital reading cultures and digital fanart in forums such as #anneofgreengables on Instagram, where similar practices of taking pictures of book covers together with appreciative comments about the books are common. In this presentation I want to explore the sharing of a reading-response visually through looking more closely at the reading experiences that include the graphical supplements. When the readers themselves highlight an element of their reading experience through the lens of vision it implies that it communicates something that cannot easily be put into words. What is it that the readers choose to highlight and in what way does the sharing of a visual reading experience differ from the sharing of the written accounts?

Evelyn White, "Maybe I'm Amazed: Anne and Aretha" (See [Evelyn White's blog, to be posted 26 June](#)) (introduction to special session, screening of *Amazing Grace*)

Halifax-based American journalist Evelyn White presented a paper on "Anne and Aretha: A Harmonious Bond" at the LMMI conference in June 2018, and in a CBC interview several months later, she talked about the social media flurry that her paper initiated. Now an independent journalist with a scholarly interest in Aretha Franklin, White is a former reporter for *The San Francisco Chronicle*. Her publications include *Every Goodbye Ain't Gone: A Photo Narrative of Black Heritage on Salt Spring Island* (2009) and *Alice Walker: A Life* (2004). She is

a graduate of the Columbia University Graduate School of Journalism where she was honoured for her Master's thesis on “The Racial Development of Blind Black Children.”

The film *Amazing Grace* is a documentary about legendary soul-singer Aretha Franklin (1952-2018), who grew up a motherless child during the 1940s in Detroit, Michigan. In 2014 Franklin declared to a *Toronto Star* journalist, Richard Ouzounian, her respect and admiration for *Anne of Green Gables* and expressed her desire to visit the province that inspired the classic novel. *Amazing Grace* showcases Franklin's extraordinary gifts and provides a framework for analysis of her emotional bond with Montgomery's Anne Shirley. Evelyn White's introduction will highlight the singer-songwriter's love of the novel and Montgomery's influence on a Black-American reader, specifically her Civil Rights activities. The Franklin documentary and White's introduction will provide a new perspective on *Anne of Green Gables* based on the complex sociocultural experiences of Black girls and women as juxtaposed against Montgomery's fictional Avonlea.

Alicia Willson-Metzger, The Search for Emotional Strength in a Broken World: Psychic Experiences and Agency in the *Anne of Green Gables* Series (Concurrent Session 1B)

Alicia Willson-Metzger is the Collection Management Librarian for the Tribble Library at Christopher Newport University, a liberal arts institution located in Newport News, Virginia. She holds a PhD in Higher Education from Old Dominion University. Her research interests include library collection assessment and young adult literature, specifically J.K. Rowling's *Harry Potter* series and L.M. Montgomery's *Anne of Green Gables* novels. Conference presentations and publications include “The Life and Lies of Albus Dumbledore: The Ethics of Information Sharing and Concealment in the *Harry Potter* Novels” and “Beyond Circulation: Collection Assessment in an Age of Student Success.” “The Search for Emotional Strength in a Broken World: Psychic Experiences and Agency in the *Anne of Green Gables* Series” is her first formal presentation regarding Montgomery's work.

Discussions of agency, both within Montgomery's own life and the lives of her characters, are an important part of the secondary literature (Rubio 1999; Gammel 2005; Robinson 2014). An infrequently discussed facet of the search for agency is characters' experiences of psychic phenomena. Instances of second sight are sprinkled throughout the *Anne of Green Gables* series and range from expressions of vague presentment to full-blown trances and visions. Following recent cultural studies of precognition (Auton et al 2003; Growth-Marnet and Pegden 1998), I will examine how individuals who have these experiences perceive a lack of control over their lives and use their belief in psychic phenomena as an anchor for a stable identity/agency. While many characters (Gertrude Oliver, for example), experience omens and dreams, the experiences of John Selwyn and Walter Blythe provide the most completely realized instances of psychic phenomenon. John's experience is positive, as he sees his future wife standing next to their hearth with outstretched hands, signaling her safe arrival in Canada. Walter, however, in his repeated visions of the Pied Piper, knows that great unhappiness will invade the world, and that he, like Gertrude Oliver, will be unable to stop it. In seeing – and believing in the reality – of the Piper, he creates agency by making a conscious decision to follow the Piper “west.” Second sight

becomes an important part of Montgomery's narrative world, the ultimate illustration of movement from passivity to self-actualization in the *Anne of Green Gables* series.

Michaela Wipond, The Subconscious Mind: Encountering the Occult in Montgomery's Journals (Concurrent Session 1B)

Michaela Wipond is an MA student in English Language and Literature at Queen's University in Kingston, Ontario. She received her BA (Hons) in English from the University of Prince Edward Island in 2019. Her undergraduate thesis, supervised by Dr. Kate Scarth and Dr. Esther Wohlgemut, was titled *Kindred Places, Kindred Pets: Unexpected Friendships in L.M. Montgomery's Novels*. At the LMMI's 13th Biennial Conference in 2018, she presented on "The Montgomery Myth: Prince Edward Islanders Reading L.M. Montgomery." Michaela is excited to begin a PhD in English at Queen's in September. Her proposed dissertation will position Montgomery's written works as ecofeminist texts, assert their significance in Canada's changing sociopolitical climate, and demonstrate their applicability to the interconnected causes of gender equality and environmental justice. You can find her on Twitter or Instagram @michaelawipond

Sylvia DuVernet (1988) has described Montgomery as "not only an enchantress but an occultist from the time of her earliest writings." Indeed, some of Montgomery's earliest written works – her journals – contain elements of supernaturalism, mysticism, and magic, all of which she approaches with both curiosity and skepticism. Of her experiences with seances, for example, she writes, "I have never for one moment believed in what is called 'spiritualism.' Nothing I have ever seen or read has convinced me for a moment that any communication from the dead is possible by such means. But I *do* believe that the phenomena thus produced is produced by some strange power existent in ourselves." This paper examines Montgomery's fascination with what she refers to in her journals as the "subconscious mind" – a term coined by French psychologist Pierre Janet (1859–1947) to describe the "powerful awareness" he argued existed beneath the critical-thought functions of the conscious mind. From "making tables rap" to "queer symbolical dreams," Montgomery attributes all sorts of occult phenomena to the subconscious mind, frequently referencing the contemporary science in which she was well versed and using her journal as a medium through which to analyze the psychology of herself and those around her.

Anne Woster, "An Eye to Light and Shade": Montgomery and Visual Memories of Prince Edward Island (Exhibition & Artist's Talk)

Anne Woster studied arts management at the College of St. Scholastica, Duluth, and currently lives in Minneapolis, Minnesota, where she runs her business, Anne Victoria Photography.

It is no wonder that Montgomery was drawn to the art of photography: she celebrated and preserved visual mementos from an array of magazines, photographs, and books, and she is known for her vivid descriptions of landscapes, scenes, and people. Her ability to save her favourite views and moments via photographs was a perfect and personal way for her to enrich her scrapbooks and her memory. In particular, photos gave Montgomery a way to remember her Prince Edward Island. Therefore, I hope to explore Montgomery's relationship with photography as it was a method of capturing and preserving moments in time and creating a real, physical

item that could be added to her many scrapbooks. I have curated a set of approximately twenty images of Montgomery's Island, both recreations of specific photos taken by Montgomery and depictions of similar themes that I would like to exhibit at the conference alongside some of Montgomery's "originals." My introduction to the exhibit would contextualize my work and highlight how photography has the ability to add permanence to vision, freezing in time the things that Montgomery savoured about PEI. Readers understand how words can intensify love of a place, even places not visited. I believe that the images Montgomery created act as a second language to evoke those same poignant emotions.

Emily Woster, Text, Hypertext, and Image: Visualizing Montgomery's Reading (Plenary 2)

As the previous Visiting Scholar for the LMMI, Emily Woster is co-organizer of this conference. She is Assistant Professor in the Department of English, Linguistics, and Writing Studies at the University of Minnesota Duluth. She earned her PhD in English Studies at Illinois State University. Her work has focused primarily on the reading lives and textual worlds of L.M. Montgomery, including a chapter in *L.M. Montgomery's Rainbow Valleys: The Ontario Years, 1911-1942*. Her broader research interests straddle the worlds between women's life writing, children's literature, and English Studies. She is managing editor of *a/b: Auto/Biography Studies*. She is current co-editor of the *Journal of L.M. Montgomery Studies* and has been instrumental in establishing the groundwork for journal's procedures, format, and content.

This presentation is based on work on a comprehensive database of Montgomery's reading life, a collaborative resource that will debut on the LMMI's site in 2020. This database work is motivated by two central philosophies of the digital humanities: digital projects are informed by a culture of sharing; digital humanities projects seek to take full advantage of all modes of software, particularly those that use text and image together. The multitude of data visualization programs now available makes data more readable and revealing, no matter its source or historical moment. This presentation focuses on how new software can not only display Montgomery's reading data but (re)interpret it for scholars from any field. Cross-referencing dates, titles, or authors read, connections to Montgomery's writing habits, and even the time of year, and then re-visualizing these patterns in interactive charts, graphs, and infographics offer exciting new ways to read and see Montgomery.

Jessica Young, A New Vision for Montgomery's Norval (Concurrent Session 7B)

Jessica Young is a writer and researcher based in Toronto. With a BA in History from Queen's University and an MA in Literature from Ryerson University, she has experience in a wide range of sectors – from not-for-profits to technology consulting to architecture firms. Her work reflects her diverse range of interests: women's history, heritage conservation, literature, and music. In the L.M. Montgomery community, she has worked with the L.M. Montgomery Heritage Society of Norval and the Modern Literature and Culture Research Centre under Dr. Irene Gammel. In 2018, her Major Research Paper focused on Melanie Fishbane's Young Adult novel *Maud*, and in 2019, she contributed exhibit research for the future L.M. Montgomery Museum & Literary Centre in Norval. Currently, she works as an Education Assistant for Historica Canada. She is also working on a podcast titled "Maud without an E," inspired by the cancellation of the *Anne of Green Gables* CBC/Netflix series. She brings her passion for learning into everything she does.

In the words of Anne Shirley: “Isn’t it splendid to think of all the things there are to find out about?”

Since 2016 I have been working with the L.M. Montgomery Heritage Society of Norval; their goal is to purchase Montgomery’s Norval home – where she lived from 1926 to 1935 – and convert it into a Museum and Literary Centre. We have made incredible progress in the last three years: in 2017 we officially purchased the Norval Manse, and in 2018, we received funding from the Ontario Trillium Foundation to conduct a feasibility study. The study is essentially a proposal (much like this one) and involves a team of five people working together to present their vision for the future space. As the Exhibit Researcher, I have visited special collections and archives across Ontario to find the most authentic way to tell Montgomery’s story in Norval. I have collected suggestions from social media, online surveys, and community consultations. I have also been in contact with other Montgomery scholars – Mary Rubio, Emily Woster, Yuko Matsumoto, Yuka Kajihara, and Michaela Wipond – and my proposed exhibits are influenced by their work. Montgomery is a complex figure, and while it felt nearly impossible to narrow down the scope, I managed to settle on two exhibit ideas: “Big in Japan: L.M. Montgomery and her Japanese Fans” and “The Double Life of L.M. Montgomery and Mrs. Macdonald.” It was my goal to situate Montgomery internationally and locally. My chosen topics will provide an excellent contrast; the first highlighting her connection to Japanese fans and the second examining her identity in Norval. I think the concept of “vision” – especially a vision that re-examines a historical figure’s legacy for a hypothetical future space – is extremely important in this process. My exhibit research is inspired by academic research, but ultimately, it is the culmination of a collaborative process – one where people are connected by their vision of Montgomery and how this vision can be reflected in a physical space.