

Anne of Green Gables: an annotated bibliography

Barbara Carman Garner and Mary Harker

Introduction

Anne of Green Gables is now an octogenarian, but to adolescents she is still the starry-eyed orphan girl who comes to make her home with Marilla and Matthew Cuthbert in Avonlea, Prince Edward Island. Montgomery herself has appeared from the shadows of her past to tell us more about her own fears and aspirations, in the two published volumes of journals. New insights provided by these journals reveal that much of the material written on *Anne of Green Gables* and its author prior to the 1960's gave a very slanted and romantic view. Commenting on one reviewer's remark that "the book radiates happiness and optimism", Montgomery wrote in her journal on October 15, 1908, "When I think of the conditions of worry and gloom under which it was written I wonder at this. Thank God, I can keep the shadows of my own life out of my work. I would not wish to darken any other life – I want instead to be a messenger of optimism and sunshine." Now, eighty years after the first publication of *Anne of Green Gables* in 1908, we can view Anne and her creator in a new perspective, and appreciate even more this "gift of happiness" from Montgomery to her readers.

As a tribute to Montgomery's literary achievement we have prepared this annotated bibliography of material related to *Anne of Green Gables*, the book which established Montgomery's place as popular writer of Canadian fiction. Three years ago an excellent general bibliography on L.M. Montgomery and her work appeared: *Lucy Maud Montgomery: A Preliminary Bibliography*, by Ruth Weber Russell, D.W. Russell, and Rea Wilmshurst (Waterloo: University of Waterloo Library, 1986). The present bibliography concentrates on theses and articles in scholarly and popular journals concerning *Anne of Green Gables*, commenting on some of the entries in part 6 of the Russell, Russell & Wilmshurst work and adding to their list several theses and articles chiefly from the period 1947-1988. We include also annotations on some of the earliest reviews of *Anne of Green Gables*. All these items are hard for the ordinary reader to access – and all are very interesting to people who enjoy Anne.

This annotated bibliography reveals much about Canadians and their past. The early reviews give us an idea how early readers received and reacted to Anne. From these early signposts of the book's popularity, through the popu-

lar newspaper and magazine articles, some of them appearing as twenty and sixty-year retrospectives, to the scholarly articles, we can see the variety of critical responses Montgomery generates through her spanning of genres and decades. Even though based on its own 1908 culture, *Anne of Green Gables* is timeless.

Books written on L.M. Montgomery have their place in this annotated bibliography of material related to *Anne of Green Gables*. The overlapping and repetitive contents of these books pose difficulties for the researcher. The reader needs to be guided away from the glowing, highly dramatic, and sometimes totally invented material to be found in Hilda Ridley's 1956 study. Mollie Gillen's *The Wheel of Things* (1975) has become the standard study, used by graduate students in countries other than Canada where access to the selected letters to Ephraim Weber (ed. Eggleston, 1960) and G.M. MacMillan (eds. Bolger/Epperly, 1980) was difficult or impossible. The 1917 autobiography, which appeared both in serial form in the Toronto magazine *Everywoman's World* and in book form in 1974 under the title *The Alpine Path*, became a primary source of information. With the publication of Volumes I and II of *The Selected Journals of L.M. Montgomery* readers have achieved the rare privilege of being able to read an author's own primary source of inspiration, for Montgomery relied on her journals not only for the material in *The Alpine Path*, but for her extensive correspondence with Weber and MacMillan. Furthermore it has become clear to me that the scrapbooks are sometimes used by Montgomery in the same way her journals and notebooks were. When she wanted to quote from a magazine article or a review, she consulted her scrapbook for that period. For example, an article published in *The Republic* (Boston) is quoted extensively by her when, some time after her visit to Boston, she reconstructed her Boston experience in her journal (*Selected Journals*, Vol. II, 30); Red Scrapbook no. 2, University of Guelph Archives.

A careful reading of the *Selected Journals*, and not just for the period covering the writing and publishing of *Anne of Green Gables*, is necessary if a well-rounded evaluation of Montgomery's own opinions on life in general, and on Anne in particular, is to be gleaned. It would be correct to say that most of what is found in the Weber and MacMillan correspondence is recorded in the journals, but it would be wrong to suggest that the importance of this correspondence fades with the publication of the journals. The letters may now take second place as sources of biographical data, but they come into prominence as a filter through which the material recorded in the journals has passed. To Ephraim Weber the correspondence is more truthful and friendly; to MacMillan it is at times more formal, less soul-searching, somewhat on guard, yet expressive nonetheless of genuine sentiment and interest. Mollie Gillen suggests that Montgomery wrote to MacMillan with "greater detail and more intimate revelations of her life's joys and sorrows" (54). The tone of the MacMillan letters seems to me to be less personal, more philosophical than her forthright

revelations to Weber, but the total Weber correspondence in the archives needs to be studied before pronouncing one way or the other on this matter. It could be that Weber's disenchantment with life caused him to be supplanted by MacMillan as a more kindred spirit in the later years of the correspondence. The third volume of Montgomery's journals will definitely reveal even more of the woman "behind the mask".

Titles of theses for the period 1947-1988 were checked under three headings: Literature, Canadian; Literature, General/Comparative; and Literature, Romance. My co-investigator, Mary Harker, and I have not, however, checked all the theses located on Canadian literature which did not mention Montgomery in the title, and there may be many which deal with her peripherally.

For periodical articles, we searched the Canadian periodical index for 1977-1987, and for the years immediately following Montgomery's death 1942-1944. The Russell, Russell and Wilmshurst bibliography was an invaluable checklist for our findings. We have annotated a selected number of the popular periodical articles which are representative of a variety of opinions.

For early reviews of *Anne of Green Gables*, a letter in the Eggleston collection (*The Green Gables Letters from L.M. Montgomery to Ephraim Weber 1905-1909*, Toronto: Ryerson, 1960, 1981) led us to reviews which appeared in the *New York Times*, the *Montreal Daily Star*, the *Saint John Globe*, and the *Globe* (Toronto), all found at the National Library. This type of painstaking research can be disappointing, however. For example, since Montgomery quoted in a letter to Weber from a "review in the Montreal Herald", we searched the entire run of the *Herald* from June to September 1908 but turned up nothing. Later, I scanned the microfilms finding nothing. I obtained special permission to use the hard copy of *The Montreal Herald* and the elusive early Canadian review was located. It is reproduced in our bibliography. *The Spectator* (London) is indexed, so finding the English review which gave Montgomery so much pleasure was not as difficult. As indicated earlier the letters to Weber and those to George Macmillan (*My Dear Mr. M: Letters to G.B. Macmillan*, ed. F.W.P. Bolger and Elizabeth Epperly, Toronto: McGraw-Hill Ryerson, 1980) are a fund of information on the early success of *Anne of Green Gables*. To both correspondents, Montgomery claimed she had over sixty reviews of *Anne* by September 10, 1908. The Russell, Russell & Wilmshurst bibliography indicates that the scrapbooks for this period are in Prince Edward Island. Kevin Rice, the archivist at the Confederation Centre of the Arts in Charlottetown, painstakingly went through all their scrapbook holdings, and turned up only one passing reference to *Anne of Green Gables* in a newspaper or magazine clipping. The clipping scrapbook at the University of Guelph begins with 1910 entries and contains no earlier reviews. Earlier reviews appear not to have survived in any of Montgomery's scrapbooks.

The sparsity of critical material on Montgomery is explained, as Russell, Russell and Wilmshurst note, by her being relegated to the camp of "roman-

tic and sentimental writers" or being regarded as an author of children's books. Yet her work can be related, for instance, to the reformist novel tradition of her time, and to educational changes taking place in Canada at the time of the writing of *Anne of Green Gables*, as one of the theses cited shows (see annotation below on Vicki Williams, "Home Training and the Socialization of youth...").

This bibliography has been gathered from a variety of sources. Vertical files at The National Library, The Osborne Collection, and The Central Reference Library of Toronto turned up useful material, but the clippings did not always include their exact provenance. Newspaper articles usually have the date and year appended, but not necessarily the page, while others may simply indicate the decade; e.g. "1930s?" written on one item in the Toronto Reference Library Vertical file.

In spite of difficulties, however, the search has led us to read and discuss a wide range of theses, articles, and reviews on Anne, her place in Montgomery's work, and the place of that work in the development of fiction. We would be happy to receive any corrections and/or additional material. For CCL readers, we have presented an abridged version of the bibliography. Anyone interested in seeing the full annotations should contact me, c/o Dept. of English, Carleton University, or CCL. We would like to thank the Dean of Arts of Carleton University for her financial support of this project, and Teya Rosenberg (Carleton M.A. in English '88) for her help in writing annotations and in organizing and editing the bibliography. We have collected additional popular articles and reviews towards a fuller annotated bibliography which we foresee as an ongoing research project. Special thanks are extended to Mary Jane Edwards, Mary Rubio, Kevin Rice, Mavis Reimer, and Elizabeth Waterston for their advice and encouragement and to the librarians at all the institutions we contacted.

Barbara Garner

A. Books

A1 Bolger, Francis W.P. *The Years Before 'Anne'*. Charlottetown, P.E.I.: Prince Edward Island Heritage Foundation, 1974.

Professor Bolger explores the career of L.M. Montgomery up to the publication of *Anne of Green Gables*. Letters written to Penzie Macneill during Montgomery's year with her father in Prince Albert, as well as her early poems, school essays, and magazine stories are included together with many photographs. Montgomery's *Alpine Path* and her journals are among his primary sources.

A2 Gillen, Mollie. *Lucy Maud Montgomery. The Canadians, a continuing series*. Don Mills, Ontario: Fitzhenry & Whiteside, 1978.

This booklet makes the facts of Montgomery's life as a writer easily available to the general public and to young students. Page 2 is devoted to *Anne of Green Gables* as is Chapter 5 (26–30). Profusely illustrated.

A3 — *The Wheel of Things*. Don Mills, Ontario: Fitzhenry & Whiteside, 1975.

In this comprehensive study of L.M. Montgomery, Chapter 12 cites correspondence for details of the actual composing process of *Anne of Green Gables* (70); remarks about clipping service (72); comments from early reviews including that in the Charlottetown *Daily Patriot* (72); the Orangemen incident (73); copies sold and number of editions (73); Anne's international popularity (74–75). Chapter 13 "Delights and Disappointments" treats critical responses to Anne and the writing of Montgomery's other novels. Chapter 22 "The Wheel of Things" offers a comparison between Anne and Emily (135).

A4 Montgomery, L.M. *The Alpine Path: The Story of My Career*. [Don Mills, Ontario: Fitzhenry & Whiteside, 1974]. Copyright L.M. Montgomery 1917.

The Alpine Path was written ten years after the publication of *Anne of Green Gables*. Montgomery catalogues some of the real aspects of Anne, i.e., the haunted wood (30), the influence of Cavendish (52), her own love of naming trees, the story of how Anne came to be written (72), and her amusement over reviews of *Kilmeny of the Orchard* which had been serialized several years before *Anne* had been written: "Therefore some sage reviewers amused me not a little by saying that the book showed 'the insidious influence of popularity and success' in its style and plot!" (78).

A5 — *The Green Gables Letters from L.M. Montgomery to Ephraim Weber 1905–1909*. Ed., Wilfrid Eggleston. Toronto: Ryerson, 1960.

Pages 51–94 of this collection of letters are particularly relevant to the writing and publishing of *Anne of Green Gables*.

A6 — *The Green Gables Letters from L.M. Montgomery to Ephraim Weber 1905–1909*. Ed., Wilfrid Eggleston. (Second ed.) Ottawa, Canada: Borealis, 1981.

The only difference in the Second edition is a five page preface in which Eggleston explains how Montgomery's correspondence with Mr. Weber and Mr. Macmillan came about.

A7 — *My Dear Mr. M: Letters to G.B. MacMillan*. Eds., F.P. Bolger and E.P. Epperly. Toronto: McGraw-Hill Ryerson, 1980.

A collection invaluable to the serious researcher. Mention of *Anne of Green Gables* is especially found on pages 34–55: "the character of the little heroine is the motif of the book" (35); wrangling over the form of the author's name (37); letter of August 31, 1908 containing an overview of reviews.

A8 — *The poetry of Lucy Maud Montgomery*. Selected and Introduced by John Ferns and Kevin McCabe. Fitzhenry and Whiteside, 1987.

In his introduction, McCabe relates the poetic activity of Montgomery to the publication of *Anne of Green Gables* in 1908. Her peak poetic output spanned the period 1893–1916 when she was writing her short fiction and planning longer works. Montgomery responded to popular demand in turning from her preferred poetry to fiction. McCabe indicates a correlation between Montgomery's poetic diction, the language of her jour-

nals and the language of her novels (4). He notes the dangers of subscribing to a romantic transcendentalism (5), and the unfair typecasting of Montgomery "as the writer of one good children's book who continued to work the same vein with diminishing returns" (7).

A9 —. *The Selected Journals of L.M. Montgomery, Vol. 1:1889–1910*. Eds., **Mary Rubio & Elizabeth Waterston**. Toronto: Oxford University Press, 1985.

L.M. Montgomery left ten volumes of personal journals which cover the entirety of her life, and these show how many elements in *Anne* have their origin in the psyche and actual experience of the child, Maud Montgomery (178).

A10 —. *The Selected Journals of L.M. Montgomery, Vol. II: 1910–1921*. Eds., **Mary Rubio & Elizabeth Waterston**. Toronto: Oxford University Press, 1987.

This second volume covers the years just after *Anne of Green Gables* was published. The index indicates many specific references to the novel, its sources and its success.

A11 Norcross, E. Blanche. *Pioneers Every One: Canadian Women of Achievement*. Don Mills, Ont.: Burns & MacEachern, 1979.

A good chapter on Montgomery covers many personal details of her life and links them with aspects of her writing, drawing upon letters and accounts written by Montgomery to embellish an overview of the author's life.

A12 Ridley, Hilda M. *The Story of L.M. Montgomery*. London: George G. Harrap & Co. Ltd., 1956.

Ridley tries to dramatise events in Montgomery's early life in a "sugary sweet" manner. Jacquie Hunt, reviewing the book for *The Ottawa Citizen*, complains of the biographer's "simpering prose", and addresses the error Ridley makes in asserting that the L.C. Page Co. bought the rights to *Anne of Green Gables* outright. (*The Ottawa Citizen* 12 May 1973.)

A13 —. *The Story of L.M. Montgomery*. Toronto: The Ryerson Press, 1956.

B. Monographs

B1 Lucy Maud Montgomery "The Island's Lady of Stories". Springfield, P.E.I.: The Women's Institute, 1963.

Written in rather flowery prose, this article describes L. M. Montgomery's life as uniformly wonderful. However, it does discuss how Montgomery drew on her life and environment and offers details about the Island. The article includes a number of poems, the words of a hymn, and a reprint of Montgomery's essay, "Prince Edward Island", published in honour of the Royal visit in 1939 in *The Spirit of Canada*.

B2 Mustard, Margaret. *L.M. Montgomery as Mrs. Ewan Macdonald of Leaskdale Manse 1911–1926*. Leaskdale, Ont.: St. Paul's Presbyterian Women's Association, 1965.

This is a worthwhile collection of personal anecdotes put together in the community

where Montgomery spent the first fifteen years of her marriage. The booklet opens with an essay by Mustard which incorporates a number of anecdotes showing how Montgomery won the respect and affection of her husband's congregation with her sense of humour, her small eccentricities, and her great warmth and compassion, her writing habits and her modesty about her career. Appended to the essay are four pages of 'quotes' from members of the community; copies of speeches made with presentations to the Macdonalds; and some photographs. Interesting, but a product of "rose-tinted" hindsight.

B3 Sorfleet, John Robert, ed. *L.M. Montgomery: An Assessment*, Guelph, Ont.: Canadian Children's Press, 1976.

This is a re-issue in monograph form of the Canadian Children's Literature 1, No. 3 (Autumn 1975).

"The articles contained herein were published in part in Canadian Children's Literature, No. 3 (1975)"(2). They are annotated individually by author.

C. Theses

C1 Avery, Heather Margaret. "One Author's Response to a Changing World: A Study of the Variations in Selected Novels of Lucy Maud Montgomery." Thesis (M.A.) Carleton University, 1985.

Avery explores the inter-connectedness of Montgomery's art and life. Tracing critical responses to Montgomery's work from early reviews and critical evaluations through to modern articles, Avery argues for the differentiation among Montgomery's heroines from Anne to Jane of Lantern Hill. The chapter on *Anne of Green Gables* fits the work into the orphan story genre and compares it with *Rebecca of Sunnybrook Farm*.

The novel, "a celebration of rural community" (2), reveals a process of unification. There is "a shift in the balance of Anne as catalytic reformer to Anne as a member of the Avonlea community" (38). The community and its role models, Mrs. Allen and Miss Stacy, help tone down Anne's romantic imagination.

C2 Goddard-Scanlon, Leslie. "Alternatives: The Search for a Heroine in the Novels of Lucy Maud Montgomery." Thesis (M.A.) Carleton University, 1977.

Goddard-Scanlon argues that the patterns developed in all of Montgomery's heroines reflect the choices and hardships as well as the goals and aspirations Montgomery herself experienced: Anne succeeds in mellowing Marilla where Montgomery failed in mellowing Grandmother Macneill. Like Montgomery, Anne has a sense of tradition and family custom, and of community standards. As she matures, she no longer confronts convention and experiences an "eventual descent into mediocrity". Later heroines come closer to Montgomery's ideal of combining a career and family life.

C3 Jones, Susan Elizabeth. "Recurring patterns in the novels of L.M. Montgomery." Thesis (M.A.) University of Windsor, 1977.

Jones applies some Jungian principles in the course of her argument, but her methodology is more indebted to Northrop Frye. She explores distinct patterns and motifs of fairy tales and myths such as: the prolonging of childhood; the female principle of permanence and protection; a recurrence of orchard and garden both of which are

suggestive of the mother or the womb; and the occurrence of assisting and/or deterring female figures such as the step-mother figure, the doubling figure of mother and maiden, the fairy god-mother figure, and the wise old man, all of whom influence the female child. The island itself, Jones asserts, is associated with "youth, mother, and fantasy"(7). Pages 8–43 of the thesis are devoted to the Anne books.

C4 MacLaughlin, Gertrude. [Sister M. Joanne of Christ, S.N.J.M.] "The Literary Art of L.M. Montgomery." Thesis (M.A.) University of Montreal, 1961.

Sister Joanne's analysis presents a valuable study of Montgomery's contribution to Canadian literature written especially for girls. The regional novels take on added historical significance for the adult reader because the life that Montgomery grew up knowing was coming to an end. The novels present an optimistic view of youth, inculcate patriotism, a love of home, and worthy ideals. Their pleasant method of instruction in morality and religion makes them a fitting contribution to juvenile literature. Theme, plot and character are studied in all of Montgomery's novels. The biographical section is heavily indebted to Ridley's book (1956).

C5 Rogers, Amos Robert. "American Recognition of Canadian Authors Writing in English, 1890–1960." Ph.D. Diss. Ann Arbor, U. of Michigan, 1965.

This two volume thesis offers a wealth of bibliographical material on 278 Canadian authors and their reception and availability in the United States. Appendix 3 offers a "Check list of American editions and reprints of works by 278 Canadian writers". (Mont. ref. 301–303). Appendix 5, "A Check List of editions of works by 278 Canadian writers published outside the United States and not represented in the Library of Congress", includes one Montgomery entry *The Blue Castle* (447). Appendix 6 offers "Poems published in American Anthologies" (Mont. ref. 496). One entry is entitled Selection from *Anne of Green Gables*. Appendix 8 offers "Poems, short stories and other works of Belles Lettres published in American magazines" (Mont. ref. 604–606). Appendix 9 offers "Book Reviews in American Periodicals", 1890–1960 (Mont. ref. 750–753).

C6 Sobkowska, Krystana. "The Reception of the *Anne of Green Gables* series by Lucy Maud Montgomery in Poland." Thesis (M.A.) University of Łodz (Poland), 1983.

This heavily documented study of *Anne of Green Gables*' popularity in Poland provides the reader with interesting parallels to Anne's long-standing popularity in North America. Ms. Sobkowska analyses the sociological implication of waves of popularity, studies of publishers' advertising and the reviews of new editions particularly of *Anne of Green Gables* which in Poland, as elsewhere is acclaimed the best of the 'Anne' books. Sobkowska cites a review in *Tydzien*, "This novel had to be read especially in the post-war period, when people were very distrustful and hostile to one another. Its pedagogical values and . . . lack of moralizing were the factors responsible for the vivid impression 'Anne of Green Gables' made on the reader" (51). In the 1950's, however, a campaign against the whole genre of novels for girls was launched. Critics charged such novels with "exaltation, sentimentality and a tendency to propagate luxurious life" (30). An eight year break in the publishing of *Anne of Green Gables* in Poland between 1948 and 1956 resulted from this campaign. Later reviewers reinstated *Anne* and in the late 1960's *Anne of Green Gables* was recommended above modern Polish novels.

The thesis tabulates the number of copies of *Anne of Green Gables* in circulation as

well as the number of editions in pre-and post-war Poland, and documents radio, stage and television productions of *Anne of Green Gables* in Poland. A copy of this thesis (written in English) is held at The University of Guelph.

C7 Stevenson, Laura Alice. "Image of Canada in Canadian children's literature." Thesis (M.A.) U. of Western Ontario, 1967.

Stevenson discusses Montgomery's *Anne of Green Gables* together with Ralph Connor's *Glengarry School Days* (1902) and Ernest Thompson Seton's *Two Little Savages* (1903) in Chapter 3. The three portrayals of Canada are fitted into the composite image of Canada which Stevenson finds in a cross-section of Canadian books for children. The educational aspect of these books is meant to nurture "national pride and understanding of Canada's past" (iv). "Three predominant image patterns emerge, . . . solitude, wilderness and adventure" (iv). These three authors show how immigrants' ways mingled with those of the native inhabitants. Anne (treated on pages 59-65) pursues a "wilderness apprenticeship" during her first eleven years, some of which is spent caring for "children in wilderness areas" (59). A "perpetual child", isolated and separate from society rather than lonely, Anne in trying to fit into Avonlea is paralleled to Canada "trying to conform to old world traditions". This thesis suffers from forcing material to give wanted results but offers ideas worthy of further study.

C8 Williams, Vicki L. "Home training and the socialization of youth in the sentimental novels of Marshall Saunders, Nellie McClung and L.M. Montgomery." Thesis (M.A.) Carleton University, 1982.

The novels of Marshall Saunders, Nellie McClung and Lucy Maud Montgomery reflect an accurate if somewhat idealized "typical Canadian experience" of the upbringing of young people between 1880 and 1920. *Anne of Green Gables* is studied as a depiction of the child, family relationships, and effect of community institutions and community standards on family and child. Anne fits into the domestic romance genre and develops a "horticultural" view of the training and development of youth. The first three Anne books are treated as a unit in Chapter IV. The concluding chapter uses Neil Sutherland's *Children in English-Canadian Society* (Toronto 1976) to illustrate the authors' reflection of reforms in child rearing.

D. Scholarly Periodical Articles

D1 Berg, Temma F.. "Anne of Green Gables: A Girl's Reading." *Children's Literature Association Quarterly* 13.3 (Fall, 1988): 124-128.

The main tenet is that Anne exerts a revolutionary force on those with whom she interacts in the novels and on those who read the Anne books. Montgomery attempts to displace the idea of "separate spheres" for men and women. Berg equates Anne's becoming "a resisting reader" of a gothic novel with all women's attitudes to the fiction they read. Berg concludes "If we define feminism as a belief in a woman's power to change the world that threatens to confine her, then Anne Shirley and the books that tell her story convey a subtle but revolutionary feminism which has empowered generations of young girls" (128).

D2 Berke, Jacqueline. "Mother I can do it myself: The self-sufficient heroine

in popular girls' fiction." *Women's Studies* 6.1 (1978): 187–203.

This article examining mothers, daughters and grandmothers in popular girls' fiction provides a psychological rationale for the absence of the mother in this type of writing and discusses in detail *Heidi* by Johanna Spyri; *Rebecca of Sunnybrook Farm* by Kate Douglas Wiggin; *Pollyanna* by Eleanor H. Porter; *The Secret Garden* by Frances Hodgson Burnett; *The Hidden Window Mystery* by Carolyn Keene, and *Anne of Green Gables*.

Anne, as well as the other teenage heroines, is attractive to readers of all generations because of exceptional aliveness, of rapturous responsiveness to the world around her, no matter how difficult or agonizing the situations may be. Berke summarizes: "These books . . . satisfy the unconscious needs and longings of the adolescent girl – the main one being that she is on her own".

D3 Burns, Jane. "Anne and Emily: L.M. Montgomery's Children." *Room of One's Own* 3.3 (Dec. 1977): 37–48.

Burns, in the light of her feminist leanings, examines Montgomery's attitude toward the role of women. The article is based on Montgomery's letters to Ephraim Weber and George Macmillan. Burns concludes that writing always had to take last place among the author's duties.

Burns examines Anne Shirley and Emily Starr, "in order to discover what restrictions have been placed upon them in growing up female" (43). Anne has imagination, intelligence, and a great sense of the dramatic; is ambitious, not content with being a teacher and wanting to obtain her BA. Anne discovers her limitations (she is not very good at geometry), which Burns feels are somewhat stereotypical for a girl at the turn of the century. The rivalry with Gilbert ends in friendship, not romance, as Anne is not preoccupied with getting married. "Although . . . Montgomery subscribed to the notion that 'women were happiest in the home', the fact that the girls in her novels aspire to more than that is revealing" (47).

D4 Coldwell, Joyce-Ione Harrington. "Folklore as Fiction: The Writings of L.M. Montgomery." *Folklore Studies in honour of Herbert Halpert: A Festschrift*. St. John's, Nfld., Canada: Memorial University of Newfoundland, 1980: 125–136.

Coldwell focuses on *The Story Girl*, its sequel *The Golden Road* and very briefly, *Emily of New Moon*. To show that Montgomery often employs techniques from the oral tradition of storytellers, e.g., the storyteller's assertion that the tale being related is true. Montgomery also records the interaction between the storyteller and her audience. Montgomery draws upon traditional motifs. Coldwell concludes that Montgomery's writing deserves further study for her use of folk materials.

D5 Drain, Susan. "Community and the Individual in 'Anne of Green Gables' The Meaning of Belonging." *Children's Literature Association Quarterly* 11.1 (1986): 15–19.

Anne of Green Gables is placed in the tradition of orphan tales of the nineteenth and early twentieth century concerned with the problem of finding one's rightful place in the social fabric. *Anne* is one of the more realistic orphan tales; "adoption, in short, means adaptation" (15) both of the orphan and the community. The first half of the article analyses the opening chapter of *Anne of Green Gables*; the second half treats Avonlea's connections with the outside world. "The last chapter is not a retreat from the challenges

of the wider world, nor is it a self-sacrifice upon the altar of grown-up responsibility; it is a commitment which confirms belonging" (19).

D6 Fitzpatrick, Helen. "Anne's First Sixty Years." *Canadian Author & Bookman* 44.3 (Spring, 1969): 5-7, 13.

This excellent survey treats the novel's birth in a sensitive and entertaining way; but Fitzpatrick creates the false impression that Montgomery only received \$500 in payment for the novel, an error corrected by research on Montgomery's ledgers (now at the University of Guelph). Montgomery however did not receive anything for the movie rights, of which two were made, a silent and a talkie.

Samples of the reviews of *Anne of Green Gables* include comments from Mark Twain and Bliss Carman. Fitzpatrick quotes Dr. Stuart Macdonald, Montgomery's younger son, "(My mother) was the first to admit that her writings were not great literature. She said they did not spring to life through any inspiration, but were the result of constant observation, note-taking, phrasemaking and hard work" (13).

D7 Frazer, Frances M. "Island Writers." *Canadian Literature* 68-69 (Spring-Summer, 1976): 76-87.

This survey of island writers from pioneers to writers of the 1970s fits Montgomery into the romance tradition of Island writing. Frazer points out that "Montgomery's novels are studded with vignettes and anecdotes from actual domestic histories of the Island" (78). *Emily of New Moon* reflects more of the young Montgomery than any of the Anne books and Frazer documents two of Emily's ancestors who were Montgomery's own (78-79).

D8 Gay, Carol. "'Kindred Spirits' All: Green Gables Revisited." *Children's Literature Association Quarterly* 11.1 (1986): 9-12.

This feminist reading of the Avonlea series pays special attention to the first novel to justify the novels' continuing appeal. Gay starts with Gerda Lerner's words: "What would history be like if it were seen through the eyes of women and ordered by values they define?" (10) and answers that history would be "very much like life in Avonlea" (10). Montgomery's characterization is excellent; she writes with a great sense of humour; she makes Anne into a girl and then a woman; a great group of girls and, later, women surround Anne. The novels depend not on plot, but on an even flow of life, women's life" (11). The latter half of the article details the emotional make up of Marilla and Matthew Cuthbert.

D9 Katsura, Yuko. "Red-haired Anne in Japan." *Canadian Children's Literature* 34 (1984): 57-60.

In this history of how the Japanese reading public has taken to L.M. Montgomery's books, special attention is paid to *Anne of Green Gables*, first translated into Japanese as *Anne of the red hair* in 1952. About thirty Japanese versions of *Anne of Green Gables* have been produced since that time, as well as many non-literary by-products in the way of cooking books, and handicraft books; eagerly bought by *Anne* fans of all ages. Katsura establishes *Anne's* popularity by publishing statistics. A survey of school children's reading habits proved that *Anne* is entrenched in Japanese women's reading careers.

Japanese sympathize with "poor and pitiful protagonists." Furthermore the authority figures in Japanese society at the time of *Anne's* introduction greatly approved of

Anne as a heroine.

Katsura mentions that many of Japan's young women who go on to university wish to read *Anne* in English and write about it, even though Montgomery is not taken seriously by many Japanese professors.

D10 MacLulich, T.D. "L.M. Montgomery and the literary heroine: Jo, Rebecca, Anne, and Emily." *Canadian Children's Literature* 37 (1985): 5-17.

Four female heroines – Jo March of *Little Women* by Louisa May Alcott, Rebecca of *Rebecca of Sunnybrook Farm* by Kate Douglas Wiggin, and Anne Shirley of *Anne of Green Gables* and Emily Byrd Starr of Montgomery's *Emily* series – are linked together because they are all aspiring young writers, or "literary heroines". MacLulich cites *Little Women* (1868) as a major landmark in the development of girls' fiction, broader development of nineteenth century children's literature psychologically attuned to children's needs.

MacLulich does not deal in great detail with *Anne*, but suggests her "exuberant outlook" is "a fruitful way for adults to meet the world (12)".

MacLulich quarrels with all the authors treated in this article since they marry off their heroines, accepting the conventions society places upon them. MacLulich closes: Montgomery "seldom expressed her awareness that grown women, too, could be subjected to constraints that were very similar to those she criticized when they were inflicted upon children" (16).

D11 – "L.M. Montgomery's Portraits of the Artist: Realism, Idealism, and the Domestic Imagination." *English Studies in Canada* 11.4 (1985): 459-473.

A major theme of Lucy Maud Montgomery's work was "the development of a young female artist" (459). Although MacLulich touches upon virtually all of Montgomery's novels, he necessarily concentrates on *Emily of New Moon* and *The Story Girl*. MacLulich, writing from a feminist viewpoint and therefore looking for the feminist in Montgomery indicates "Montgomery demonstrates a strong awareness of the limitations that hedge a woman's life, but she seems unable to imagine any escape for her characters from a conventional role" (464). "The disciplining of Anne's too-active imagination is a central theme" (466). Anne's writing must be trained out of "overblown rhetoric".

MacLulich concludes: "Montgomery's lifelong commitment to the imagination was tempered by a commitment to the moral and social norms she had learned during her childhood" (471).

D12 McKenna, Isobel. "Women in Canadian Literature." *Canadian Literature* 62 (Autumn, 1974): 69-78.

In examining the evolution of Canadian woman's identity in Canadian literature, McKenna starts with Francis Brooke's *The History of Emily Montague* and ends with Margaret Atwood's *The Edible Woman*. *Anne of Green Gables* receives a two paragraph examination which points out the growing opportunities for women. Anne is one of the first independent and educated women of her background in rural Canada. She trains as a teacher, a recent development for women who in previous generations had no such career option. The article succinctly places prominent books of the Canadian canon in a woman's perspective and gives a view of the Anne books in relation to the development of Canadian literature.

D13 Mills, Claudia. "Children in Search of a Family: Orphan Novels Through the Century." *Children's Literature in Education* 18.4 (1987): 227-239.

Anne of Green Gables is one of Mills's examples of orphan novels written in the early part of the twentieth century. Mills's thesis is that changes in the way orphans are portrayed "align themselves with evolutions in how childhood itself has come to be perceived" (228). In the early period, effervescent, exuberant orphans exhibit no moral growth. They undergo gradual maturation rather than deeper character change; many readers regret this tempering of exuberance. These early orphans, marked by a boundless capacity to give and receive love are perceived as innocent, unspoiled romantic children.

D14 Nodelman, Perry. "Progressive Utopia: Or, How to Grow Up Without Growing Up." *Proceedings of the Sixth Annual Conference of the Children's Literature Association University of Toronto March, 1979*. Ed. Priscilla A. Ord. Villanova University: Villanova, Pennsylvania, 1980: 146-154.

Nodelman argues convincingly that Anne, Rebecca, Mary, Heidi and Pollyanna as symbols of childhood and its virtues are raised to "almost mythic intensity". They are to be identified with the Wordsworthian "Mighty Prophet! Seer Blest!" The prison bars of reality cannot quench their spirits, nor can stern duty. Nodelman illustrates how mature adults regress to join the children, and posits that contemporary feminists might well find these novels objectionable for they profess that "home is heaven and that the perfect divinities to occupy that home are women who act much like children" (153). These novels supply a paradigm of children's literature, concerned to keep the virtues and delights of childhood alive in adulthood.

Nodelman also focuses on structure, noting the absence of plot suspense, the contained chapter patterning the importance of a rural and somewhat paradisaical setting, and the merging of the characters with their natural landscape.

D15 Rhodenizer, U.B. "Who's Who in Canadian Literature: L.M. Montgomery." *The Canadian Bookman* 9.8 (August, 1927): 227-228.

This glowing summary of L. M. Montgomery's literary achievements to 1927 praises her "poetic realism" and skill at characterization. The article opens with a very brief biographical sketch, and a discussion of her style and type of fiction, which Rhodenizer calls "community novel". Discussions of the Anne books, the Emily series, and *The Blue Castle* are mainly plot summary. The article concludes with a checklist of first editions up to *Emily's Quest* which was published in 1927.

D16 Ross, Catherine Sheldrick. "Calling back the ghost of the old-time heroine: Duncan, Montgomery, Atwood, Laurence, and Munro." *Studies in Canadian Literature* 4.1 (Winter, 1979): 43-58.

In this study of how some twentieth century heroines are parodies, or echoes, of the nineteenth century romantic heroine, Ross skillfully weaves her examination of *Anne of Green Gables* throughout the article. Anne is analyzed mainly for her romantic idealism which always seems to be sunk by cruel reality. The article provides an interesting examination of Anne as a heroine of realism who in her daydreams harks back to the romantic heroine.

D17 Rubio, Mary. "'Anne of Green Gables': the Architect of Adolescence."

Touchstones: Reflections on the Best in Children's Literature. Vol. One. Ed. Perry Nodelman. West Lafayette, In.: Children's Literature Association, 1985: 173-187.

Maud Montgomery's childhood is compared to the fictional Anne's search as a child for love, friendship and a home. Maud grew up in an era when children were to be seen but not heard, so Anne's compulsion to talk can be seen as a form of rebellion. Rubio points out incidents that happened to Anne and also to Maud or to one of her friends. Rubio concludes that . . . "Had L.M. Montgomery lived a happier, fuller life, the tensions which created the book might not have surfaced" (181). After describing Anne of Green Gables' universal popularity and money-making success, Rubio outlines four levels on which the novel operates simultaneously: as a story about fulfilling a child's basic needs; a psychological study about how adults and children think and interact; a period piece; a novel making use of observation, humour, satire, and romantic conventions.

D18 —. "Satire, Realism, and Imagination in *Anne of Green Gables*." *Canadian Children's Literature* 3 (1975): 27-36. (Reprinted in *L.M. Montgomery: an Assessment*, ed. J.R. Sorfleet, Guelph 1976).

Twain's heroes Tom Sawyer and Huck Finn and Montgomery's Anne Shirley share humour and irony, and the targets of their satirical comments are similar – Scotch Presbyterian strict religious observation and rigidity of moral discipline in a repressive society. Both utilize the dichotomy between the adult and child perceptions of reality, and both have their children out-manoeuvre the adults. The scope of Anne's imagination sets her apart however. Anne transforms external reality into a fairyland and nurtures in Matthew and Marilla "psychological, emotional and imaginative dimensions" (35).

D19 —. "L.M. Montgomery: Where Does the Voice Come From?" *Canadiana: Studies in Canadian Literature/Etudes de Littérature Canadienne (Proceedings of the Canadian Studies Conference)*. Eds. Jorn Carlsen and Knud Larsen. Aarhus, Denmark: Department of English, 1984: 109 – 119.

The answer to this question emerges as one studies the ten volumes of journals written between 1889 and 1942, 5,100 legal size pages. Noting Montgomery's admiration for Andersen's fairy tales in her youth, Rubio comments, "Montgomery's Anne Shirley is, of course, Anderson's 'ugly duckling' in human terms" (110). Leon Edel's book *Stuff of Sleep and Dreams: Experiments in Literary Psychology* supplies Rubio with her framing metaphor of the outer and inner life – that is, the outer and inner story of the artist and how it relates to his or her created fiction. By the end of the novel "The duckling has become a swan, both in body and spirit; like Andersen's [ugly duckling], Montgomery's Anne has become one of the great mythic characters in the world of children's literature" (110). Quoting extensively from the journal Rubio traces Montgomery's childhood experiences of loneliness, her commitment to duty, and her recognition that in books and the realm of fancy and imagination there was a blessed release.

D20 Solt, Marilyn. "The Uses of Setting in *Anne of Green Gables*." *Children's Literature Association Quarterly* 9.4 (Winter, 1984-1985): 179, 180, 198.

Marilyn Solt's thesis is that superb use of setting is the reason *Anne of Green Gables* has remained popular through the years. Reading the novel in conjunction with Eudora Welty's essay, 'Place in Fiction', Solt emphasizes the way Montgomery situates the ac-

tion in Avonlea, identifies the way of life there, and indicates the passage of time by the passage of the seasons. Solt argues that the setting is closely related to the point of view – for instance when Matthew describes the road surrounded by blossoming apple trees it is The Avenue, but after he picks Anne up at the station on the return journey the same section of road becomes The White Way of Delight – and states that mood is inseparable from setting.

D21 Thomas, Gillian. "The Decline of Anne: Matron vs. Child." *Canadian Children's Literature* 3 (1975): 37–41. (Reprinted in *L.M. Montgomery: an Assessment*, ed. J.R. Sorfleet, Guelph 1976).

As Anne, the eleven year-old girl of *Anne of Green Gables* (1908), becomes Anne, the doctor's wife and mother of five in *Anne of Ingleside* (1939), "a spirited individualist," becomes "a rather-dreary conformist" (37). Most of Thomas' discussion deals with *Anne of Ingleside*, but near the conclusion she questions whether Montgomery's writing is "serious" or "popular" literature. Although Thomas does not give a definitive answer, she does say that the young Anne transforms Green Gables and its surroundings by "imagination" but "the role of the grown-up Anne is more and more that of social engineer, bringing about the unions and re-unions on which popular literature is so dependent" (40). Thomas believes "the shortcomings of the sequels to *Anne of Green Gables* develop naturally from the genre of the sentimental novel to which they belong" (41).

D22 Vipond, Mary. "Best Sellers in English Canada, 1889–1918: An Overview." *Journal of Canadian Fiction* no. 24 (1979): 96–119.

Vipond surveys and discusses each category of best-selling fiction, and the intricacies of the bookselling trade. *The reading patterns of Canadians during this period are important because goals, aspirations and lifestyles are "reflected in and created by what they read"* (96). Vipond subscribes to John Cawelti's assertion that such fiction rather than being inferior is "simply different" (97). Montgomery's novels are classed as "domestic" or "family fiction" (105), uplifting, moral, sentimental, and optimistic "home and Jesus" fiction. Included in this category are works by Gene Stratton Porter, Alice Caldwell Hegan Rice, Kate Douglas Wiggin, Nellie McClung, Eleanor H. Porter and L.M. Montgomery, all on the American and/or Canadian best-seller lists between 1902 and the peak period 1909–1918. Appended to the article are the yearly Canadian Best Sellers in order of rank from 1899 to 1908 (113–119).

D23 Wachowicz, Barbara. "L.M. Montgomery: at home in Poland." *Canadian Children's Literature* 46 (1987): 7–36.

This fascinating article is a composite of essay and memoir mixed with snippets of letters, reviews and academic works. Wachowicz traces the popularity of L. M. Montgomery's work from 1912, when the first Polish translation of *Anne of Green Gables* became available, until the present day. Along the way Wachowicz ties in some of Poland's history, a history filled with destruction, upheaval and despair. Anne has been and is a symbol of courage and hope for the Polish people that is unequalled in her home country. There are some scholarly musings upon the credibility of the character and on L. M. Montgomery's style, but for the most part this article documents the reactions of people who hold Anne and Montgomery dear to their hearts. It is an intriguing study and well worth reading if only for the insights it will give into a different culture.

D24 Waterston, Elizabeth. "Lucy Maud Montgomery 1874–1942." *The Clear Spirit: Twenty Canadian Women and their Times*. Ed. Mary Quayle Innis. Toronto: University of Toronto, 1966: 198–220. (Reprinted without bibliography in *Canadian Children's Literature 3*(1975) 9–26; also in *L.M. Montgomery: an Assessment*, ed. J.R. Sorfleet, Guelph: 1976).

This twenty-two page article is a comprehensive overview of Montgomery's life intermingled with critical evaluations of some of her books and of her writing as a whole. Waterston draws upon Montgomery's published correspondence for the personal details, and includes what Montgomery was reading at various periods and discusses matters important to Montgomery such as writers receiving proper payment for their work. *The Story Girl*, *Kilmeny of the Orchard*, *Anne of Green Gables*, and *Anne of Avonlea* are analyzed in some depth. The article concludes with a brief examination of Montgomery's writing from a psychological viewpoint and an overview of the honours she received for her work.

D25 —. "Women in Canadian Fiction." *Canadiana: Studies in Canadian Literature/Etudes de Littérature Canadienne (Proceedings of the Canadian Studies Conference)*. Eds. Jorn Carlsen and Knud Larsen. Aarhus, Denmark: Department of English, 1984: 100–108.

Waterston focuses on "the rituals or myths that women enact in fiction as characters, as creators, and as consumers" (101), and offers a comprehensive survey of Canadian best sellers written by women. Anne, a character developed at a time of crisis in a writing or publishing career, is compared with Rachel in Margaret Laurence's *A Jest of God* and Meg in Mazo de la Roche's *Jalna*. All three heroines offer female readers a choice in celebrating "both autonomy and bonding" (107). These characters reveal and meet needs in author and reader alike.

D26 Weaver, Laura. "'Plain' and 'Fancy' Laura: A Mennonite Reader of Girls' Books," *Children's Literature Vol. 16* (1988): 185–190.

Weaver tells of her experience as a traditional Mennonite in reading Alcott, Wiggin, Porter, Glover, and Montgomery. The focus of the article is on clothing, jewelry, and hair styles as the external signs of femininity in the heroines of the books and their marked difference from the values instilled in Weaver as a Mennonite child. The moral and religious values of Marmee and Marilla are more akin to the values the Mennonite community stressed. The books for this reader then possessed a double standard of beauty and worth of which a child in other cultural circumstances would never be aware. Weaver observes, "Thus the books reversed the symbols of femininity to which I had been accustomed: worldly, fancy jewelry, clothing, and hair-styles were good; plain appearance signaled defects of character and lack of love" (188). Weaver confesses, "Ironically, these heroines taught me to see behind appearances" (188). The article provides a nice sample of reader response.

D27 Weber, E. "L.M. Montgomery as a letter-writer." *Dalhousie Review 22* (1942): 300–310.

This commentary on L.M. Montgomery as a letter-writer conveys a sense of modesty and awe that such a successful author as Montgomery would still think it important to maintain a personal correspondence over some forty years with a schoolmaster, who was, in effect, not a writer himself. Weber first sets out the parameters of the correspon-

dence; then deals with the subject matter of the letters, including many quotations. Montgomery conveyed her interest in cats, flowers, the world of nature, literature, religion and the state of the world at large in her letters vividly, openly, sincerely and at great length by today's standards. Montgomery's vivid imagination and keen intellect made her an excellent correspondent.

D28 — "L.M. Montgomery's 'Anne'." *Dalhousie Review* 24 (1944): 64–73.

Weber makes an effort to counter an unnamed critic's opinion that Montgomery's series of 'Anne' books represent "the nadir of Canadian fiction" (64). Weber's first section outlines the wide range of readership a community novel such as *Anne of Green Gables* has attracted over the years; his second section explains how the character development of the major figures of the novels is achieved; the third section deals with the order of composition of the books. Weber states that in his time the novel was included as at least supplemental reading in most schools across Canada, and was on the curriculum in many, from grade three to first year high school.

In speaking of Anne's character and its development, Weber states: "Across the territory of these volumes her personality runs like a power line, distributing energy and light and love, right and left, wherever there is human material that can take the current" (70). He also emphasizes how both Marilla and Matthew develop under Anne's enlightening spell. Weber ends his article with a listing of the Anne books in their order of events.

D29 Weiss-Town, Janet. "Sexism down on the farm? *Anne of Green Gables*." *Children's Literature Association Quarterly* 11.1 (1986): 12–15.

In response to Perry Nodelman's suggestion that *Anne of Green Gables* is a sexist book, Weiss-Town lists and amplifies Anne's character traits, which are "decidedly unfeminine", citing feminist literary critics such as Gerda Lerner and Elaine Showalter. After exploring how Anne had much in common with other 19th century children, Weiss-Town proceeds to compare *Anne of Green Gables* as a typical girl's book to *Treasure Island*, an example of a boy's book. The author concludes that: "Anne and Jim each represent a delicate balance: they are both children with the power of adults and the security of being children" (15).

D30 Whitaker, Muriel A. "Queer Children' L.M. Montgomery's Heroines." *Canadian Children's Literature* 3 (1975): 50–59. (Reprinted in *L.M. Montgomery: an Assessment*, ed. J.R. Sorfleet, Guelph 1976).

Discussing the appeal or lack of it of the child/heroine in four of L.M. Montgomery's novels – Anne in *Anne of Green Gables*; Emily in *Emily of New Moon*; Valancy in *The Blue Castle*; and Pat in *Pat of Silver Bush* – Whitaker poses the question, "What makes Anne and Emily particularly interesting, and Valancy and Pat less so?" (50).

After discussing the Puritan ethic as the guide to Marilla's and Matthew's bringing up of Anne, Whitaker states that "there is such genuine interaction between children and adults that the adults themselves are changed" (55). Perhaps more importantly, the sense of reality is projected by Anne and Emily because the fabric of their lives is that of L.M. Montgomery's own experience (56).

D31 Willis, Lesley. "The Bogus Ugly Duckling: Anne Shirley Unmasked." *Dalhousie Review* 56.2 (1976): 247–251.

Willis argues that Montgomery wants us to sympathize with Anne in the way one would with a fairytale heroine, but that Anne does not really go through the tests and trials the heroines of fairytales do. Her path is ever upward; she gets her rewards during the course of the story and even the reversal at the end is only a "bend in the road". The author suggests rather cryptically that Anne's giving human qualities to inanimate nature which is both overdone and out of keeping with her age is "more revealing than the author herself is aware" (248). Montgomery's oblique comparisons of Anne to Ophelia are part of the ploy to engage our sympathies for innocence which "pinch-hits reasonably well" (248) for the pathos we feel for the real fairytale heroine.

D32 Wright, Shirley. "Images of Canada in English Canadian Literature for Children, or, after *Anne of Green Gables*." *Sharing: A Challenge for All*. Comp. & ed. John G. Wright. Kalamazoo, Michigan, U.S.A.: Western Michigan University, 1982.

The attitude to minorities in *Anne of Green Gables* is the commencing point for Wright's survey of modern Canadian children's books which are rich in information about many of the 114 nations represented in Canada. Anne has been a good ambassador for Canada for seventy-five years, but Canada has changed, and too often *Anne of Green Gables* still epitomizes the image of Canada abroad. Elements in the book offend modern sensibilities, e.g., the attitude to the French as "hired help". Furthermore there is some "incipient feminism" in Anne's remark about her mother giving up teaching after marriage because "a husband was enough responsibility".

E. Popular Periodical Articles

E1 Abley, Mark. "The Girl She Never Was." *Saturday Night*, 102.11 (Nov. 1987): 52-54, 56, 58-59.

The very title of this article published a month prior to the release on CBC television of *Anne of Green Gables: The Sequel*, a dramatization of three other novels in the *Anne* series, is a clear signal of how the public knowledge of *Lucy Maud Montgomery*, her life and her writings has altered since the fifties. It was then commonly believed that L.M. Montgomery was Anne Shirley; Abley writing in 1987 could say: "The homage-paying tourists, if they knew the truth about her tormented life, would be dismayed" (54).

Although primarily biographical in focus, Abley emphasises the reassuring effect *Anne of Green Gables* has on young readers through its "fantasy, recovery from despair, escape from anger and eventual consolation" (54). Although other critics would argue that *Anne of Green Gables* is a community novel, or conversely a romance, Abley terms it "a Cinderella story for children who think they have outgrown fairy tales" (54).

Abley includes consideration of the author's one novel for adults, *The Blue Castle*, and illustrates with various photographs, both old and new,

E2 Cowan, C.L. "Minister's Wife and Authoress." *Star Weekly*, 29 Dec. 1928.

In her capacity both as famous author and minister's wife L.M. Montgomery must have made many speeches similar to the one reported in this article by C.L. Cowan. Montgomery was speaking to the Presbyterian ministers of Hamilton in December, 1928. Although it was twenty years since she had published *Anne of Green Gables*, this was the book Cowan and his fellow listeners seemed most interested in hearing about.

Perhaps of more interest to today's reader is the comparison in popularity and literary fame Cowan makes between Ralph Connor and L.M. Montgomery: Cowan states that each new book from either author is regarded as an event in the literary world. Montgomery in her speech expressed her opinions of the new generation of young women, related some of the more peculiar aspects of her fan mail, and ended by expressing hope that she could reach a more mature adult audience with her writing.

E3 Gaudet, Charmaine. "Why the Japanese love our Anne of Green Gables." *Canadian Geographic*, 107.1 (1987): 8–16.

One of the surprising aspects of *Anne of Green Gables'* continuing popularity some eighty years after its publication is the location of the book's fans, in far off places such as Japan and Poland. Charmaine Gaudet provides some answers to the Japanese phenomenon: "For many Japanese, Prince Edward Island represents the ultimate fantasy – a place of unspoiled natural beauty and open spaces, where people still live in harmony with the land and with each other." (9)

Although the pastoral beauty of Prince Edward Island appeals some other ingredients also must attract attention to inveigle new generations of readers to the book: the heroine's independence and spontaneity as well as the fact that she is "sensitive, family-loving and loyal" (13). These aspects reinforce what many Japanese women wish they could be in a rigid, male-dominated culture.

Since Gaudet's article appeared in the *Canadian Geographic* it is not primarily literary in subject matter. Topics such as the tourist industry for P.E.I. prompted by the *Anne* books, the publishing industry and fan clubs which have sprung up in Japan, and personal testimonials from individual Japanese are also included. The article is accompanied by very expressive photographs and a map of Lucy Maud Montgomery's P.E.I.

E4 Gillen, Mollie. "Maud Montgomery: the girl who wrote Green Gables." *Chatelaine* 46.7 (1973): 40–41, 52–55, 58.

A biographical look at L. M. Montgomery which includes many anecdotes from her childhood and ties them to her writing. Her family history is examined and linked to Island history.

E5 Hill, Maude Pettitt. "The Best Known Woman in Prince Edward Island: L.M. Montgomery Author of *Anne of Green Gables*." *Chatelaine*, May 1928: 8–9, 65; June 1928: 23, 41–42.

Maude Pettitt Hill's two-part article is a remarkably fresh and lively account of the author's life, her background, and how *Anne of Green Gables* came to be published. The article also includes some details of Montgomery's contemporary life at the Manse in Norval, Ontario. Montgomery must have allowed Hill to see certain sections of her journals, for Hill refers to them several times, although she uses quotations with no explanation as to how she obtained them.

Although Hill's article is sixty years old, it is one of the best to appear in the popular media and serves as an excellent introduction to Montgomery and *Anne of Green Gables*.

E6 MacMurchy, Marjory. "*Anne of Green Gables* is Story of Miss L.M. Montgomery's Childhood." *Star Weekly* 18 April 1914: 19.

The article lead continues with "Made known by Her to the Wide World – A Natural

Story-Teller – Treasures in the Leaskdale Manse." MacMurchy compares Montgomery with R. L. Stevenson in her ability to keep the spirit of childhood alive into adulthood. Like other early articles, this one makes Anne's joyousness that of Montgomery's own childhood. *The Chronicles of Avonlea* are considered "as being probably Miss Montgomery's best work, although scarcely as popular as the delightful Anne stories." The article which is broken-backed and somewhat disjointed focuses on Montgomery's childhood and historic aspects of the island she writes about. MacMurchy argues that the story of the Jug, one of the treasures on display at the Leaskdale manse, accounts in part for Montgomery's skill as a story-maker. The MacNeil and the Montgomery writing skills brought over from Scotland are also partly responsible, but so too is the atmosphere of Prince Edward Island. Many other articles by MacMurchy appear in the Montgomery scrap books.

E7 Robb, Nancy. "Complete French Translation first for Anne in 60 years." *Quill & Quire* April 1986: n. pg. Vertical File Metropolitan Toronto Reference Library. (Verified at the National Library *Quill & Quire* 52 (April 1986): 28–29. Robb's informative article is on the acquiring of permission to undertake a French translation of *Anne of Green Gables*. Although 16 authorized translations existed, the 1925 French translation (published in Switzerland) and the abridged 1964 edition (Quebec) are both out of print. The new edition "*Anne: L'Enfant de Green Gables*" will introduce a new generation of francophones to this Anglo-Canadian classic.

E8 Sclanders, Ian. "A Maclean's Flashback: Lucy of Green Gables." *Maclean's*, 15 Dec. 1951: 13, 33–36.

Writing in 1951, before any of Montgomery's correspondence or journals were published, Ian Sclanders was at a severe disadvantage. Taking the novel itself as evidence as well as various well-known anecdotes about Montgomery, just nine years after her death, Sclanders arrives at the rather startling conclusion – "For she herself was *Anne of Green Gables*." Sclanders' article is typical of the attitude held toward Montgomery and her work in the nineteen-fifties, as exemplified by Hilda Ridley's biography.

E9 Waller, Adrian. "Lucy Maud of Green Gables." *Reader's Digest* (Canadian ed.) (Dec. 1975): 38–43.

Adrian Waller explores the intertwining of *Anne of Green Gables*, the person and the book, with their author's life. The success stories of both Anne and her creator are surveyed from the publication of *Anne of Green Gables* in 1908. Early reviews from *The New York Times* and *Detroit Saturday Night* are quoted briefly (40), and the variety of readers who wrote fan letters listed. An indication of the magnitude of the mail is the seven hundred letters received from Australia in one week alone which through being distributed to school children in P.E.I. was instrumental in starting pen-pal correspondence which lasted for years. Waller, although necessarily repeating material found elsewhere, supplies some new information as well. The article surveys the controversial identification of Anne with her creator.

E10 "Where Books are Born: Anne's Beloved Island." *Good Housekeeping's Victoria*, Spring 1988: 75–81.

Anne's fame is not limited to the popular press of Canada, her native country; articles about her are found in contemporary American publications such as *Good Housekeep-*

ing's *Victoria*. A group of colour photographs of Prince Edward Island, by Toshi Otsuki, accompanies three of L.M. Montgomery's own black and white photographs, and excerpts from *The Selected Journals of L.M. Montgomery Volume I: 1889-1910*, concentrating on the natural beauties of the island landscape and the author's joy at having *Anne of Green Gables*, published in 1908.

F. *Reviews of Anne of Green Gables*

F1 *The Nation* vol. 37 no. 2246 Thursday 16 July 1908 [i](Title Page)

A review-type advertisement by L.C. Page & Company quotes from the Boston Herald, "It could have been written only by a woman of deep and wide sympathy.....Throughout this delightful story reminds one of the captivating humour of 'Mrs. Wiggs of the Cabbage Patch'."

F2 "A Heroine from an Asylum." *New York Times Saturday Review*, 18 July 1908: 404.

Stating that Anne "knew so much that she spoiled the author's plan at the very outset and greatly marred a story that had in it quaint and charming possibilities," the reviewer is overwhelmed by the heroine's knowledge of human character, gleaned both from her precarious existence and her reading prior to coming to Green Gables. Anne, though unschooled, knows how to read and argue, due to both her intelligence and her spirit, two aspects of her character which also make her "queer". To conclude, the reviewer states that Anne did not develop throughout the course of the story. Although this review may hardly be termed favourable, the fact that *The New York Times* took notice of L.M. Montgomery's first novel is in itself an auspicious sign.

F3 *The Montreal Daily Herald*, Tues. 21 July 1908:4.

This review, cited by Montgomery in her letter to Weber of Sept. 10, 1908, was printed in the "Men and Things" column of *The Montreal Herald* rather than in the Saturday "Books and Authors" column. It is sandwiched between the death of a man due to a broken heart and the notice of special services of The Grand Trunk Railway for the Quebec Tercentenary, not the usual place for a review of a new novel! This review, possibly the first in a Canadian newspaper, states,

"Whether Miss L.M. Montgomery is a Canadian or not, we know not, but if she isn't she has taken a Canadian countryside, and peopled it, in a manner marvellously natural, and if she is a Canadian she has succeeded in writing one of the few Canadian stories that can appeal to the whole English-speaking world." the reviewer notes "local coloring . . . most delicately placed . . . in no respect weakens the impression created by the central figure," and concludes, "the book is an ideal volume for growing girls, being as pure and sweet as the wild flowers of the Island which Miss Montgomery describes so lovingly."

F4 *The Nation* vol. 37 no. 2252 Thursday 27 August 1908: [i](Title Page)

This review-type advertisement by L.C. Page & Company quotes the Toronto *Globe*: "*Anne of Green Gables* is worth a thousand of the problem stories with which the bookshelves are crowded to-day, and we venture the opinion that it will be read and re-read

when many of the more pretentious stories are all forgotten. There is not a dull page in the whole volume."

F5 *Montreal Daily Star*, 8 Aug. 1908: 2.

By the time this review by George Murray appears in the *Montreal Star*, *Anne of Green Gables* was already in its second edition. Murray praises the novel highly, stating that it is "the most fascinating book of the season." Murray also realizes one of the more important facts about the author of the novel, that Montgomery "is evidently a keen student of both nature and human nature."

The second paragraph outlines the initial incident of the novel, and concludes "Her [Anne's] subsequent career is described in the book in a manner which, by its humour and pathos, will inevitably draw laughter and tears from every reader of the gentler sex."

F6 *Saint John Globe* 8 Aug. 1908: 10.

Although the reviewer as part of his headline describes the book as "*Anne of Green Gables*, a Pathetic Little Tale by L.M. Montgomery," he does not make clear in the article why the novel is pathetic. Instead, a synopsis of a cheerful story is given, accurate in fact and tone, although the heroine's unusualness is downplayed. The reviewer calls the novel 'a pretty story' and concludes that, "Like Miss Alcott's girls, she (Anne) has become in this story of her life at Green Gables a friend."

F7 *The Globe (Toronto)* 15 Aug. 1908: 5.

This highly favourable review implied that the popularity of the novel was not momentary.

The review provides a summary of the action of the novel, stressing the humour of the writing and the kindness with which Anne is brought up. The reviewer mentions how child readers will relate to Anne, in that she has "ambitions to be something different to the ordinary individual . . ." in spite of the fact that she goes to a rural school.

F8 *The Outlook*, 22 Aug. 1908: 957-958.

This reviewer is clearly one of the first to identify Anne with Rebecca of Sunnybrook Farm. "*Anne of Green Gables* is one of the best books for girls we have seen for a long time. It is cheerful, amusing, and happy. Anne is a sort of Canadian "Rebecca of Sunnybrook Farm" in her imaginativeness, love of high-flown language, and propensity to get into scrapes. But the book is by no means an imitation; it has plenty of originality and character. Moreover it will please grown-up people quite or nearly as well as the school-girls for whom it is primarily designed. It ought to have a wide reading (957-958).

F9 *The Bookman A Magazine of Literature and Life* xxvii 1908: 630.

A one-paragraph plot summary appeared in "The Book Mart Reader's Guide to Books Received" section of *The Bookman*. The following volume of *The Bookman* xxviii prints a photograph of L.M. Montgomery with the caption "Author of *Anna[sic] of Green Gables*" (414), but there is no reference to the author anywhere in the text.

F10 *A.L.A. Booklist*. 4.8 (Nov. 1908):274.

The full entry reads: "Lively story of an orphan girl, sent from an asylum by mistake to an elderly brother and sister, who wanted a boy to assist on the farm. Anne is a lovable,

impulsive, imaginative but obedient child who gets all there is out of her narrow life, receives a good education and becomes a great source of pride and comfort in the Green Gables home. A story that all girls from 12 to 15, and many grown-ups will enjoy."

F11 *The Canadian Magazine*, Nov. 1908, 87–89.

The reviewer chooses to focus on *Anne of Green Gables* as a novel of character. "In the whole range of Canadian fiction one might search a long time for a character study of equal charm with *Anne of Green Gables*, a novel that easily places the author, Miss L.M. Montgomery, in the first rank of our native writers." Anne "might well be placed with the best character creations in recent fiction" (87). Anne's impetuosity and imagination are stressed and the reviewer quotes a long excerpt relating Anne's first morning at Green Gables. A photograph of Montgomery is inset on p. 88. In the December issue of *The Canadian Magazine* in a column headed "The Editor" we read "Miss Montgomery, whose first novel *Anne of Green Gables* was reviewed in the November number of *The Canadian Magazine* is, as was noted in the review, a Prince Edward Islander. She is a clever writer in both prose and poetry, and her work will be worth watching" (196).

F12 *The Spectator, A Weekly Review of Politics, Literature, Theology, and Art* No. 4,211 (13 March, 1909 vol. 102 Jan. to June 1909: 426–427).

This review in *The Spectator* of London, England, greatly pleased Montgomery (letter to G.B. MacMillan 21 May, 1909) "*The Spectator* review tickled me not a little – it was so kind and occupied nearly two columns. Had anyone told me that the revered *Spectator* would treat my book as of any importance at all I would have laughed the idea to scorn. But it did." (Bolger/Epperly, 43). This glowing review is more critically aware of the place *Anne of Green Gables* occupies in the development of North American fiction than most contemporary reviews. "To all novel readers weary of problems, the duel of sex, broken Commandments, and gratuitous suicides, Miss Montgomery provides an alternative entertainment, all the more welcome because what we get in place of those hackneyed features is at once wholesome and attractive" (426). The reviewer acclaims Montgomery's skill at portraying the "sylvan glories" of Prince Edward Island. Having established Anne as a companion piece to *Rebecca of Sunnybrook Farm* early in the review, the reviewer in conclusion draws attention to the novel's similarities to Alcott's works. Reference to *The Spectator* review is also made in *The Green Gables Letters* (93).

F13 *The Bookman A Magazine of Literature and Life* Oct. 1909:152.

This review of *Anne of Avonlea* appears as No. III in the column "Four Books of the Month." It is included in this annotated bibliography because Margaret Merwin, the reviewer, compares the book with *Anne of Green Gables*. Merwin comments on the impossibility of writing a good sequel, but says "*Anne of Avonlea* contains much the same gentle charm that made *Anne of Green Gables* so delectable a book" (152). The reviewer comments on the plot noting that "Childhood still pervades the pages, for Anne has her schoolful of youngsters, and Marilla adopts twins." The reviewer concludes "The book is as simple as a daisy, and if not quite as bewitching as the first we were given, the fault is doubtless with ourselves rather than the little flower" (152).

Anne...La maison aux pignons vert.

F14 Thaler, Danielle. "Anne, ma soeur Anne . . ." *Canadian Children's Literature*

46 (1987): 72-74.

Thaler's review of the French translation by Henri-Dominique Paratte of *Anne of Green Gables*, "le plus grand classique canadien-anglais de tous les temps" (72) offers a structural analysis of the book which links it to the fairytale tradition. Anne is a fairy with a magic wand, Gilbert, her prince charming. Anne's roles extend from "féé guérisseuse" to tragic heroine. This treatment of the novel as 'rationalized fairytale' tends to over-emphasize the moral of the book.

Popular article

Ashby, Adele. "Spin-offs capitalize on Green Gables popularity." Feature review in *Books for Young People: A Supplement to the April 1988 issue of Quill and Quire Reviews* 2.2.12.

The Anne of Green Gables Storybook is "a novelization of the Kevin Sullivan and Joe Wiesenfeld screenplay, adapted by Fiona McHugh." Ashby has a problem with "write-downs" and fears children will never encounter the real thing. The second "spin-off" *Akin to Anne: Tales of Other Orphans*, Rea Wilmshurt's collection of 360 scrap book stories published in 134 magazines and newspapers between 1894 and 1942 is the first of four volumes of these stories to be reissued by McClelland and Stewart. The orphan pattern is uniform, the child finding a family or being reunited with his own. The reviewer focuses on "Her Own People" as typical. Sex and age of the orphans vary but the stereotypes and values are bothersome. Ashby wonders whom the book will delight other than "legions of Montgomery's adult fans who are willing to overlook its mawkishness".

Drain, Susan. "Too Much Love-making", *Anne of Green Gables on Television. The Lion and the Unicorn*, Vol. 11, No. 2, October, 1987, 63-72.

Drain, in a thought-provoking analysis of Kevin Sullivan's 1985 film version of *Anne of Green Gables*, and Montgomery's 1908 novel, documents and comments on most of the differences between the two. The film is excellent, and makes *Anne* available to a much wider audience; nonetheless it loses much of the immediacy of the novel. Several structural changes make the novel more suitable for T.V. viewing, but finally the centre of the entire novel shifts from Anne to the love story between Anne and Gilbert. "The reconciliation with Gilbert is clearly the climax of the film" (71). Gilbert comes to announce to Anne his sacrifice on her behalf; "his descent from his horse to walk her home underlines the fundamental inequality in this reconciliation" (71). Anne's walking the ridgepole and then walking home through the haunted wood with Diana is just one example of how changes in the sequence of events present an Anne who oscillates between childhood and adulthood. Drain cautions that the full import of the changes in the novel "almost evades the viewer who knows the book" (72).

Barbara Carmen Garner is an Associate Professor of English at Carleton University.

Mary Harker has a degree in librarianship and has been working in graduate studies at Carleton University.