

Anne of Green Gables 1908 and 2008

The L.M. Montgomery Literary Society is starting our celebration of the centennial of L.M. Montgomery's first novel, *Anne of Green Gables* (1908, L.C. Page publisher). In honor of this event we launched our own website at <http://home.earthlink.net/~bcavert/index.html>. The site has information on our group, the Anne centenary, many links about Montgomery and her books, articles from *The Shining Scroll*, information about the Montgomery conferences at the University of Prince Edward Island, and news about books and adaptations of Montgomery's work. Additional content is added frequently.

This issue of *The Shining Scroll* celebrates the *Anne of Green Gables* Centennial with three articles related to the book. Christy Woster volunteered to write an article about George Gibbs, the artist who created the L.C. Page book covers for the early Montgomery editions. Christy agreed to expand her article to include the illustrators of *Anne of Green Gables* and we are excited with the results of her work. Sarah Riedel explains the significance of Anne era jewelry and Marilla's amethyst brooch. Carolyn Collins contributes a thorough plan for the Tourist/Fan seeking Anne on the Island. She includes information that conscientious readers of Montgomery will appreciate.

The Artists of *Anne of Green Gables*: A Hundred Year Mystery

© by Christy Woster



The year 2008 will mark the 100th anniversary of the publication of *Anne of Green Gables*, a big event in the lives of those who love the book and the author, Lucy Maud Montgomery. I, being one of those devoted -- if not fanatical -- fans have been collecting old copies of Montgomery's books for decades. I have always loved the cover art of the old copies published by L.C. Page, Frederick Stokes, Harrap and others, and display many of my old copies as others would display art.

As the 100th anniversary approaches I believe we need to right a wrong, one that seems to have been perpetuated for decades. The original Page edition of *Anne of Green Gables* debuted in 1908, and immediately went into numerous printings. Over the years the cover art has been credited to W.A.J. Claus and M.A. Claus along with the frontispiece and the seven illustrations within the book. For years I have wondered about the truth of this. The illustrations in the book are so very different than the cover, and each of the illustrations is signed in the corner, W.A.J. Claus and M.A. Claus, while the cover is not.

According to the *Lucy Maud Montgomery: A Preliminary Bibliography* published in 1986 by Ruth Weber Russell, D.W. Russell and Rea Wilmschurst, credit for both the seven full-page illustrations and the cover art is given to the Clauses -- and here my search begins.

George Gibbs is credited with the cover art and frontispiece of Montgomery's other early edition books published by L.C. Page: *Anne of Avonlea* (1909), *Kilmeny of the Orchard* (1910), *The Story Girl* (1911), *Chronicles of Avonlea* (1912) and *The Golden Road* (1913) (*Anne of the Island* which came out in 1915 was illustrated by H. Weston Taylor). I have always felt that the cover of *Chronicles of Avonlea*, done by Gibbs, looked amazingly like the *Anne of Green Gables* cover, only reversed. Montgomery eventually ended her affiliation with L. C. Page, publishing her next books with the Frederick Stokes Company beginning with *Anne's House of Dreams* in 1917.



Many years ago in my search for stories and poems by L.M. Montgomery in old magazines, I came across a copy of the *Delineator* from January 1905 that has the very same picture, of a woman in profile, as the cover of *Anne of Green Gables*. Many LMM collectors have seen this magazine and it was on display at one of the last conferences held at the University of Prince Edward Island. The magazine does not credit the cover artist on the table of contents and no one seemed to know who illustrated the cover. So how is it that the cover of *Anne of Green Gables*, published in 1908, was on the cover of a magazine published in 1905? Montgomery hadn't even sent her manuscript to Page until the winter of 1906/1907, and received news in April of 1907 that he would publish the book. Was the 1905 *Delineator* cover done by W.A.J. or M.A. Claus or someone else?



First, who exactly were the Clauses? William Anton Joseph Claus was born in Mainz, Germany in 1862. He immigrated to America and can be found in the 1880 Boston, Suffolk County, Massachusetts census at the age of 18, living with his father, Joseph, a music teacher, and his brother Henry.

By 1890 William was listed in the Boston Directory as an artist and teacher at the N.E. Conservatory in Union Park, Boston. In 1900 he appeared in the Boston census as a lodger living with other artists and art teachers in Ward 10. According to the Boston Passenger lists of 1901, William was returning from Genoa and Naples, Italy aboard the ship *Commonwealth*. No doubt he was in Italy studying art for a time.

As of 1904 and 1905, Claus was listed (in the Boston Directory Supplement) as an artist at the Grundman Studios, which began as The Boston Art Students Association in 1879. It later changed its name to The Copley Society (after one of America's earliest painters) and continues its important role in the Boston art community today. The Grundman building was torn down in 1920 for new development and, after several more moves, finally found a permanent home on Newbury Street in Boston.



W.A.J. Claus



In *Who's Was Who in American Art*, William was described as a portrait and landscape painter and a photographer. He was director of the Claus Art School on Monhegan Island, Maine, and was one of the early artists to have a studio there. He exhibited at The Boston Art Club between 1880 and 1908, as well as The Art Institute of Chicago in 1905. Sometime between 1905 and 1908, he married May Austin.

May Austin, was born in Berlin, New York in 1882. According to *Who Was Who in American Art*, she lived in Boston and Provincetown, and studied at The Boston Museum of Fine Arts School. She was a member of the Pennsylvania Society of Miniature Painters. She exhibited at The Boston Art Club, Salons of America, and The Art Institute of Chicago. She also exhibited miniatures at The Pennsylvania Academy. *The New York Times* May 4, 1923 states:

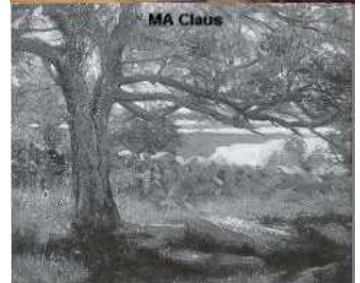
Another triumph not too often achieved is to put an adequate look of intelligence into the minute features. May Austin Claus had done it in her 'Louise.'



1919 miniature by M.A. Claus



MA Claus



William died in 1926 but I have been unable to find a death date for May. As she was 20 years younger than William, she could have remarried after his death, and so took a new last name, which may be why I was unable to find a date of death for her.

Both William and May were talented artists, with many works to their credit. Since they lived in Boston, L.C. Page more than likely knew of them and their work, and this is perhaps how they came to be chosen to do the illustrations for *Anne of Green Gables*.

In all my research, *Anne* is the only book that I can find that they illustrated. Looking at other examples of their work, I found nothing that resembles the cover art of *Anne of Green Gables*. Since George Gibbs did so many covers for Page, could he be the artist for the first *Anne* book?

George Fort Gibbs was born in 1870 in New Orleans, Louisiana. His father, Benjamin F. Gibbs was a US Medical Inspector, and in 1880 the family was living in Washington D.C. George attended the US Naval Academy at Annapolis, but instead of following a military career, he decided to pursue art instead.

George married Maud S. Harrison of Radnor, Pennsylvania, and they settled in Rosemont, a community in Radnor Township where they remained for most of their lives. George was very successful as an illustrator of books and magazines and later as a portrait painter. Because of his early military training he often illustrated for historical and military novels.

In 1905 Gibbs illustrated several *Delineator Magazine* covers. Doesn't the June 1905 cover remind you of the frontispiece of *The Story Girl*?



Gibbs was also an author. He wrote more than forty novels, and numerous short stories. Interestingly, he did not always do the illustrations for his own books. He wrote many romantic adventures and mysteries with such titles as: *The Medusa Emerald*, *The Forbidden Way*, *The Vagrant Duke* and *The Passionate Prelude*. *The New York Times* of November 1915 has a book review of Gibbs' novel, *The Yellow Dove*. The review states:

It is a story of the secret service, of desperate, audacious adventure by land and sea, and in the air—a swiftly moving tale of a gallant gentleman and a girl who proved herself to be his loyal and perfect mate. Scarce a glimpse of the contending armies, or of hospital or refugees or the general devastation is given in the narrative, so those who have long since supped full of horrors need not hesitate to read it.

In 1910 George and his wife Maud had two children; George Jr., age 7 and Theodore H. age 1. He was listed as an artist/author/illustrator. Their daughter, Sarah, was born in 1920, They apparently traveled often as I found them on several ships lists returning from such places as Bermuda and France. In 1930, George's occupation was listed as an author, and George Jr. as a playwright.

In 1934 George's youngest son Theodore, who had become a sculptor, tied for first place in a painting and sculpture competition held by The Alumni of the American Academy in Rome. In September 1941, *The New York Times* contained an announcement, that Gibb's daughter, Sarah, was engaged to be married to William McClure, a naval aviator. Sarah was a poet and author -- a very talented family indeed.

George Gibbs passed away in 1942 at the Bryn Mawr Hospital, after a long illness. Sadly, his son Theodore was killed in France in 1945. Theodore was awarded the Purple Heart and is buried in Epimal, France. Maud passed away in Pennsylvania in 1973.

Now we know a bit about the three illustrators but still have no proof as to who illustrated the first cover of *Anne of Green Gables*. I continued to search the internet, and contacted several libraries and archives, but every notation of the cover illustration credits May and William Claus. Certainly the book credits the Clauses for the illustrations, but it does not specifically say they did the cover art. As I found more and more examples of all three artists' works, I was even more convinced that the cover was done by George Gibbs.

Despite the differences in style, it would be easy to assume that the Clauses did the cover, especially since true scholarship of L.M. Montgomery did not begin until long after LMM, L. C. Page, Gibbs and the Clauses were deceased. Thus, there was no one left to set it right. The assumption became fact and was carried forward to the present day.

I believed that George Gibbs was the artist who did the cover and should get credit for it, but how could I prove it? So far my research had been interesting, but no proof had been found. Finally, after many, many long hours, late nights and contacting libraries and art institutes, I found the proof I needed!

BOSTON GOSSIP OF LATEST BOOKS

It is 2 a.m. and I am browsing the archives of *The New York Times*, and there it is, just a few lines, but the truth! I found a June 20, 1908 heading, "Boston Gossip of Latest Books." Towards the bottom of the column a paragraph jumps out at me,

Anne of Green Gables, after many announcements, came this week from Messrs. L. C. Page and Company. The heroine, like many a real girl, was delayed by the dress question, a satisfactory cover not being easy to produce, but Mr. George Gibbs has made a portrait which really resembles the pleasing girl of the text, and does not look like all the other pretty girls on the book covers of 1908, so Anne, with her much-deprecated red hair, is now to be seen of men.

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The next day I found one more way to truly prove that Gibbs should be credited as the artist. Being a fan of eBay, I had won an original letter written by George Gibbs on March 29th, 1905, and it arrived in the mail. The letter was hand written by George on his own letterhead. In the upper left corner is embossed into the paper, the letter G with a backwards G next to it, making a sort of circle -- where had I seen that before? I went through my collection of magazines and pulled out some *Delineators* from 1905. On the *Delineator* that has the cover from *Anne of Green Gables*, in the lower left corner, is the very same monogram. It also appears on an issue from another month of that year. So, the magazine didn't credit Gibbs on the contents page, but his signature had been there all along!



With this proof it is undeniable that George Fort Gibbs did the cover art for *Anne of Green Gables* and not W.A.J. Claus and M. A. Claus. Gibbs obviously had done the illustration by 1905, as it is on the *Delineator* cover, but he or L. C. Page must have felt that the picture was an appropriate depiction of Anne (maybe it was the only one with red hair that he had done so far). Gibbs certainly had no idea then that *Anne of Green Gables* would be such a success, or you would think that he would have insisted that he be credited for the cover along with the Clauses being credited for the internal illustrations -- or perhaps it was just an oversight on L. C. Page's part. With the book's success, Gibbs seems to have made sure that he was credited with the cover and frontispiece of the rest of the Montgomery books that he illustrated.

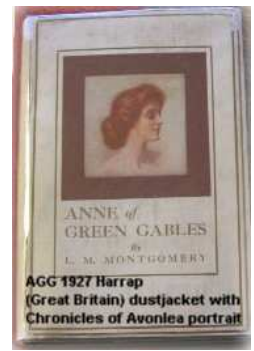
[editors' note] Montgomery wrote in her journal that L. C. Page had the original painting that was used on the book cover displayed in his home library and included a photograph of it in her journal (see page 27 of Volume 2, *The Selected Journals of L.M. Montgomery*) but there is no indication of how or when he obtained it or under what circumstances. (A photograph of Mrs. Page in the same pose as the Gibbs portrait is on the same page of the published journal). It is clear that Page did not commission the portrait especially for the book cover since it had appeared on the cover of the *Delineator* several years earlier. In a later journal entry recounting some of the details of a lawsuit with the Page Co., Montgomery noted that Page claimed he selected the book cover from an "old calendar" or picture he had (page 383, Volume 3), a statement she refuted having seen the original in his library. She remembered his referring to it as "our dear Anne." Whether the original portrait still exists is unknown at this time.

It is a bit ironic that George Gibbs, who wrote more than forty novels, is not remembered as novelist. And, although he illustrated many books and magazines, his most famous illustration has not been credited to him. Despite providing the cover of a work that has been enjoyed by fans the world over for 100 years, he was not associated with it. Doesn't it seem time to correct the assumption and give credit to George Gibbs for his beautiful image of Anne, even if it is 100 years late?



Christy added this postscript after she finished her article:

The Penguin Group Canada is releasing a special 100th anniversary edition of *Anne of Green Gables* featuring the original cover art. In a press release announcing this, they had credited the original cover art to M.A. Claus and W.A.J. Claus. I called them and left a message that in fact George Gibbs had done the cover art. They did return my call, and stated that the editor was aware of the error and that when the book is released in 2008 the book will credit George Gibbs as the illustrator of the cover.



Marilla's Amethyst Brooch: Unlocking the Secrets of Antique Jewelry

© by Sarah Riedel



Sarah Riedel became interested in antiques, starting in grade school, especially those of the Victorian era. She studied antiques through research, visiting museums, and shopping in antique stores. Her first antique collection started with a few old postcards and has grown from there. She has been employed at The Antique Mall Of Reedsburg, in Reedsburg Wisconsin since 1995, starting as a store clerk and advancing to store manager. She is responsible for daily buying, pricing and appraising antiques and sells at eBay auctions as antiquemall121.

Through the years jewelry has been an important accessory in a women's wardrobe. A bit of sparkle can be the finishing touch to pull an outfit together, adding style and confidence to the wearer. In many cases, the jewelry can signify a greater meaning. Some pieces often hold a sentimental value, and can be worn as a token of affection or a remembrance of a loved one.

During Queen Victoria's reign (1837-1901) a high neckline was the fashion in clothing attire. During the Victorian Era brooches were a popular form of jewelry to complete an outfit. These objects were often given as gifts and were considered acceptable forms of jewelry to be worn even in times of mourning.

In L.M. Montgomery's *Anne of Green Gables*, an amethyst brooch played a major role in the relationship between Anne and Marilla. This brooch was a treasured keepsake, given to Marilla's mother by a seafaring uncle. In return, this token of affection was bequeathed to Marilla. Knowing the sentimental attachment to this object, one cannot help but sympathize with Marilla at its possible loss.

It is interesting that Montgomery chose amethysts as the stones of choice in Marilla's brooch. These stones were popular throughout the mid to late Victorian era, and were believed to signify a greater meaning. These shimmering stones of purple were believed to possess the power to protect the wearer and bring good luck. In Anne's case, the amethyst did seem to hold a bit of luck. The brooch was found in time for her to attend the anticipated Sunday school picnic. More importantly, Anne and Marilla gained a deeper understanding and trust of each other.

In chapter XIII of *Anne of Green Gables* we learn that Marilla's brooch was "an old fashioned oval, containing a braid of her mother's hair, surrounded by a border of very fine amethysts." This style of brooch was typical of the time period. Many brooches were made of gold filigree with a center stone, oval or square in shape. Often a treasured memento such as hair would be encapsulated within the brooch. Amethyst was plentiful, and available in different forms for all classes. It was typical to find amethysts surrounded by seed pearls, and other decorative findings. Being such a popular stone, it was one of the few colored stones considered acceptable for wearing in late stages of mourning.

When looking for antique brooches today there are several clues to aid in your search. The following tips will help you choose a collection of beautiful brooches for your wardrobe, or perhaps your own version of Marilla's amethyst brooch.



- Different motifs identify the time period of a brooch:

Early Victorian: Greek and Roman Designs, Hands, Serpents, Hearts
 Mid to Late Victorian: Insects, Clovers, Shamrocks, and other Good Luck Symbols, Crosses
 Turn-of-the-Century: Asymmetrical Flowing Lines, Female Face, Serpents, Dragonflies, Swans and Peacocks



- Many fine antique brooches were made of gold or silver.

Gold: Denoted by a Karat mark on the back
 Silver: Marked by the word sterling, .925, and on European pieces, hallmark symbols, such as squares that contain an image or letter, will be impressed.

Many pieces of excellent quality can be plated or made of other metals. The clue to look for is the quality of the design, and the craftsmanship of the materials. If they are well put together and finished off properly, you will still have a quality piece.

- The pin back:

The back of a brooch gives you several clues to dating. Not only will you find the material mark, but the catches and hinges themselves tell a story.

The earliest type of catch is a C catch. Shaped like a C, the pinhead rests inside; there is no safety on this. In the 1890s the catch contained a small safety. Still shaped like a C, there is a safety that pulls slightly back from the top of the C. The pin rests inside and the safety pulls back forward to secure the pin. Also in the 1890s, a tube or trombone shaped catch was developed. The pin slid inside the tube to secure it in place. The 1920s brought a catch that still contained a C, but it now opened and shut with an up and down half circle motion to secure the pin. The modern catch is a safety clasp that turns in a circular motion to completely enclose the pin.



There are two types of hinges found on antique jewelry. Tube Hinge: The earliest type of hinge, it looks like a T on the back of the brooch. Ball Hinge: Dating from the 1890s to present day. This hinge is a small ball with a fastener in the side, to hold the pin.

In addition to the tips listed above, when looking at the back of a brooch, check the length of the pin. Most antique pins extend beyond the catch and the oldest ones will extend beyond the brooch itself.

Another clue that may be encountered on the backside of a brooch is a registers mark. These diamond shaped marks contain letters and numbers dating the piece. This mark is found on British pieces. Any item containing this mark is guaranteed to date from the 1800s.

If your tastes run to sparkling rhinestone brooches, there are a couple things to look for. Quality rhinestone brooches will have each stone set and pronged with a metal fastener on the four corners of the stone, they will not be glued. Look for clear sparkling stones. Any discoloration denotes a dying stone. It will continue to blacken over time, until it has lost all color and shine.

When buying antique and vintage jewelry it is essential to buy what you love. A piece should reflect your style and personality. Most importantly, enjoy wearing your treasured piece! You will be surprised at how much attention, a pretty brooch will attract -- even plain and sensible Marilla was conscious of the shimmer at her throat when wearing her treasured brooch!



Following In Anne's Footsteps: An "Anne" Itinerary For Prince Edward Island

© Carolyn Strom Collins

Going to Prince Edward Island to see the "Land of *Anne of Green Gables*"? Whether you are new to Anne's World through the movies or the books themselves, or a long-time fan of L. M. Montgomery, the author of *Anne of Green Gables*, there are plenty of places to see and explore to find Anne's World for yourself on beautiful Prince Edward Island.

Before you go to Prince Edward Island (PEI), you should order a *Visitors' Guide* prepared by the PEI Board of Tourism each year (call 1-888-734-7529) or order from the website www.peisplay.com (you will find lots of information on the website, too). The *Visitors' Guide* is packed with information on accommodations, restaurants, tour companies, sights to see, things to do, festivals and events, and lots more. A road map of PEI is included and will be invaluable in helping you plan your own trip. Public transportation is limited on PEI so you will want to consider renting a car if you are not driving your own; there are also taxis for hire, bus tours, etc. Some tourists are led to believe that biking around the Island is a common way of getting around but I would discourage this option. Bike trails are certainly abundant but for getting to the Anne sites around the Island, biking is difficult: traffic is thick in summer months, road shoulders are very skimpy, and the hills in the section known as Anne's Land can be daunting for many cyclists.

L. M. Montgomery used many places on PEI as inspiration for the places in her books and stories, many of which still exist and are available for the public to see. In many cases, she gave the places different names and sometimes set them in different parts of the Island to fit her purposes in the stories. This can lead to some confusion but, as long as you are aware of this, it will not be a big problem.

The sections below are put together with different levels of interest in Anne and L. M. Montgomery in mind, from those with a basic knowledge of the books (and movies) to those who have a wider interest in the life and work of L. M. Montgomery:

- Basic *Anne of Green Gables* Tour
- Movie Fans
- L. M. Montgomery Fans
- Vanished Sites
- Other PEI Attractions for Anne Fans

➤ Basic Anne of Green Gables Tour



Charlottetown to Hunter River: "Anne" traveled from Nova Scotia (Pictou) to Prince Edward Island by ferry, then took a train to 'Bright River' where she waited at the train station for Matthew. There are no longer any trains on Prince Edward Island but the rail bed has been transformed into a bike/pedestrian path called the Confederation Trail. Highway 2 follows the rail bed closely. To re-trace Anne's journey to Green Gables, follow Highway 2 (west) from Charlottetown to *Hunter River* ('Bright River' in the "Anne" books). Turn right (north) on Highway 13. Follow this route for about seven miles to *Cavendish* ('Avonlea' in the "Anne" books). ['Newbridge' in the "Anne" books is fictitious but would have been between New Glasgow and Cavendish; Anne's 'White Way of Delight' was purely imaginary.]

Cavendish ('Avonlea' in the *Anne* books): As you enter the outskirts of Cavendish, look for the entrance to Marco Polo Campground and turn right. Proceed to the gift shop: this is the original Hunter River ('Bright River') train station, moved from Hunter River to this location years ago-- the very train station that L. M. Montgomery herself used when traveling by rail on the Island (to Charlottetown, especially) and used as the 'Bright River' station in the "Anne" books. [*The 'Marco Polo,' known as the fastest sailing ship in the world wrecked off the Cavendish shore in 1886. L. M. Montgomery witnessed the wreck; she wrote about it in her journals and wrote a prize-winning essay about it at the age of 16. She also composed a poem about it.*]

(Hint: a good Anne tourist will try to buy at least a little something at the gift shops connected to the various sites to help support the enterprises that are keeping the Anne of Green Gables legacy going on PEI. In other words, don't just take a picture and leave – spend some money!)

Next stop: 'Mrs. Rachel Lynde's house' (now the *Shining Waters Inn*). At the traffic light in Cavendish, go straight. The large yellow Victorian farmhouse on the right was the model for the Lynde house in *Anne of Green Gables*. In L. M. Montgomery's day, it belonged to her cousin Pierce Macneill. Originally, it stood across the road about where the Tourist Bureau now stands but was moved and turned around to rest in its present location.

Green Gables: Every Anne fan will want to spend some time at 'Green Gables,' the house L. M. Montgomery made famous as Matthew and Marilla Cuthbert's home that became home for Anne. The parking lot and entrance are on Highway 6, just a few yards west of the intersection in Cavendish. 'Green Gables' has been the centerpiece for the National Park since 1936 and thousands of visitors have toured it. The house has been furnished by Parks Canada to correspond to Montgomery's descriptions of it in the 'Anne' books. There is a charge for admission to the property.



Before touring the house, you will have a chance to see an exhibit about L. M. Montgomery and her work and then view a short film about her. A large barn has been constructed in the approximate location of the original barn; visitors can see some examples of farm life on PEI in the 1800s. When you get to the Green Gables house, you will enter through the front door and proceed through the front parlour (furnished with the black horsehair-upholstered furniture, lace curtains, and what-not corner shelf as described in *Anne of Avonlea*). Next, the sitting room with dining table, jam cupboard, and mantelpiece as described in *Anne of Green Gables*. Matthew's room is next to the sitting room and is furnished simply, as one would expect.

The spacious kitchen was the heart of the home and features the old "Waterloo stove" mentioned in Chapter 18 of *Anne of Green Gables*. Off the kitchen are the pantries with all sorts of kitchen equipment displayed. Note the cellar door in the floor of the 'dairy' pantry – this would have been where Anne came up with a pan of apples to discover Diana in the kitchen begging for help with Minnie May's croup (Chapter 18).

Upstairs are the bedrooms. Anne's room is furnished as described in Chapter 33 of *Anne of Green Gables*: green muslin curtains, low white bed, a little side-table with candle-stand for signaling Diana, and Anne's famous puffed-sleeve dress made in "a rich brown gloria" fabric. The spare room has an antique red-and-yellow tulip quilt on the bed; Marilla's room contains period furniture, a black lace shawl, and an amethyst brooch on the dresser. The fourth bedroom is set up as a sewing room. A short hallway leads to the 'hired-man's room' over the kitchen (the original house did not have a second floor on this wing – it was added in 1914).

Exit through the back porch and stroll Lover's Lane; after that, walk through the Haunted Wood (or what is left of it now that the Green Gables Golf Course has been re-styled and takes over much of that area). You will cross the brook that led to Diana's house (fictitious) and the school (Cavendish School was dismantled years ago but was located in the area). Violet Vale, the Birch Path, and the Dryad's Bubble were fictitious, but easy to imagine.

Macneill Homestead: To see the location of the Macneill Homestead where L. M. Montgomery wrote *Anne of Green Gables*, proceed across the highway and up the old lane. If you have not included admission for this site in your Green Gables ticket, you should go to the bookstore for this and an introduction to the site. [See below for more.] You can also drive to the Homestead—exit Green Gables parking lot, turn right, go through the intersection and turn right at the sign for "Site of L. M. Montgomery's Cavendish Home." Park in the parking area near the bookstore where you will enter. (Small admission charge) *[There are more sites to see in Cavendish relevant to L. M. Montgomery. See Section on L.M. Montgomery sites below for these.]*



Shore Road: A drive on the Shore Road (through the National Park) will lead you past Orby Head to Rustico Harbour – both featured in the Kevin Sullivan film of *Anne of Green Gables*. [See Section on Movie Fans below] No charge for the National Park *after* 5 pm. "Anne" and "Marilla" drove along this route to see "Mrs. Spencer" about taking Anne back to the orphanage.

Other points of interest from *Anne of Green Gables* outside Cavendish: Although there are ponds in Cavendish and one of them has been named "The Lake of Shining Waters," it *not* the one L. M. Montgomery had in mind when writing *Anne of Green Gables*. Her "Lake of Shining Waters" is actually in Park Corner, about

thirteen miles from Cavendish, where her favourite aunt and uncle (Campbell) lived, where her father Hugh John Montgomery grew up, and where L. M. herself visited often.

L. M. Montgomery's name for New London Harbour was "Four Winds Harbour." Travel west from Cavendish on Highway 6, around through Stanley Bridge ('Carmody' in the Anne books), to New London. [L. M. Montgomery's Birthplace is at the intersection of Highways 6 and 20 – see below.] Turn right onto Highway 20 and drive through Spring Brook and French River to Park Corner. The harbour can be seen to your right most of the way.

Inspired by L. M. Montgomery's Grandmother Montgomery's dainty tea set, the "Rosebud Spray Tea Set" from *Anne of Green Gables* (see Chapter 26) is on display at the L. M. Montgomery Heritage Museum in Park Corner. Other items from L. M. Montgomery's books and stories at this museum are: "Magog," the china dog, Townsend Clock, Pulpit Stone, China Fruit Basket from *Anne of Ingleside* and *The Story Girl*; the Blue Chest from *The Story Girl* is at the Anne of Green Gables Museum ('Silver Bush'). [See below for more on Park Corner sites.]

➤ **Movie Fans**

Fans of the Kevin Sullivan films of *Anne of Green Gables* may be disappointed to learn that most of the scenes, including the Green Gables house, were filmed in Ontario, not Prince Edward Island. Here are the few PEI locations used in the films:

Orby Head – on the Shore Road in the National Park, a few miles from Cavendish. The scene in which Anne and Diana are standing on a cliff overlooking the Gulf of St. Lawrence was filmed here. A parking area is available.

Rustico Bay – a few miles east of Cavendish. The scene was filmed along Highway 6 overlooking the bay, lighthouse, and fishing houses.

Dalvay-by-the-Sea – the Parks Canada hotel located in Grand Tracadie was used to represent the "White Sands Hotel" in the *Anne* films as well as in the *Road to Avonlea* television series. It is about 20 miles east of Cavendish. Follow Highway 6 to Brackley Beach, turn left on Highway 15, continue through Stanhope along the shore and Covehead Bay to Dalvay. There is a wonderful dining room here, serving lunch and dinner as well as afternoon tea.

Sea Cow Head – on the south shore a few miles west of the Confederation Bridge (see Fernwood on Highway 119 on the PEI road map).

➤ **L.M. Montgomery Fans**

As the author of *Anne of Green Gables* and many other books and stories, L. M. Montgomery is one of Canada's most famous persons. Her character "Anne Shirley" has made tourism one of Prince Edward Island's top industries. To learn more about L. M. Montgomery's life on Prince Edward Island, visit as many of the following sites as you possibly can – each one has a different part of the author's life story to reveal.

Macneill Homestead (Cavendish): This is where L. M. Montgomery's mother's parents lived and where L. M. was brought up after her mother died. Alexander and Lucy Macneill were the postmasters of Cavendish – the post office was a desk in their kitchen. L. M. wrote many of her short stories, poems, and four novels here, including her first and best-known novel, *Anne of Green Gables*. Although the house is no longer standing, the site has been beautifully landscaped and is dotted with pictures and quotations illustrating the house and its significance to the author and her career. Some of the old apple trees are still there, as well as the old stone dyke along the school lane, the red sandstone cellar, and the original well. (Small admission charge)

Cavendish Cemetery: At the corner of Highways 6 and 13. is where L. M. Montgomery and her husband Ewan Macdonald are buried. Look for two large evergreens and colourful flowerbeds that mark the graves.

Cavendish Post Office: On Highway 6, east of the intersection and next to the Cavendish United Church. This house was moved here several years ago. It is considered a duplicate of the original Macneill house that L. M. Montgomery grew up in. A wonderful display of the origins of Canada Post is worth a visit. Also, anything mailed here will be stamped with a "Green Gables" postmark.

L. M. Montgomery Birthplace: In New London at the intersection of Highways 6 and 20, about six miles west of Cavendish. This tiny home was the first and only home of Hugh and Clara Macneill Montgomery; their only child Lucy Maud was born here November 30, 1874. Clara died 21 months later of tuberculosis. On display here are L.M.'s wedding dress and other memorabilia, including some of her personal scrapbooks. (Small admission charge)

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Lucy Maud Montgomery Heritage Museum: In Park Corner on Highway 20, about six miles west of New London. Originally the home of L. M. Montgomery's grandfather, Senator Donald Montgomery, Lucy Maud's father Hugh John grew up here and Lucy Maud visited here often. It was the inspiration for "Ingleside" in the *Anne* books. The home is on the shore of the Lake of Shining Waters and is still owned by the Montgomery family. It contains many original furnishings and artifacts that L. M. mentions in her books: the Rosebud-Spray tea-set from *Anne of Green Gables*; "Magog," the green-and-white china dog first mentioned in *Anne of the Island* and other *Anne* books after that; the Townsend grandfather clock from *Anne of Ingleside* and *The Story Girl*; the china fruit basket and the pulpit stone from *The Story Girl*. (Small admission charge)



Anne of Green Gables Museum: In Park Corner, on the western side of the Lake of Shining Waters. This was the home of L. M. Montgomery's Aunt Annie Macneill Campbell's family (including her closet friend and cousin, Frederica Campbell) and the home in which L. M. Montgomery married Ewan Macdonald in 1911. It was the inspiration for "Silver Bush" in Montgomery's *Pat of Silver Bush* and *Mistress Pat*. The kitchen contains the Blue Chest from *The Story Girl* and the house is full of L. M. Montgomery memorabilia including her crazy-quilt, photographs, and letters. Horse-and-buggy rides are offered for a nominal charge. (Small admission charge)
<http://www.annesociety.org/anne/index.cfm?id=206>



Station House Bed & Breakfast (see *Shining Scroll* 2003): In Kensington, about 7 miles from Park Corner, on School Street. This lovely frame house with its distinctive mansard-roof was the original train station in Kensington and was moved to its present location when the stone depot was finished. It is privately-owned and beautifully restored for use as a B&B. This original depot was the one L. M. Montgomery used often when taking the train to Bideford and other points west; it is also where she met Prime Minister John A. Macdonald in 1890. Her Grandfather Montgomery introduced her to Macdonald; they were invited to ride his special train from Kensington to Summerside as guests of the Prime Minister and his wife (see the entry for August 11, 1890, in *Selected Journals of L. M. Montgomery 1889-1910*, edited by Mary Rubio and Elizabeth Waterston).



Bideford Parsonage Museum: In Bideford, on the western side of Malpeque Harbour. Take Highway 2 from Kensington, past Summerside, through Miscouche. Take Highway 133 north to Ellerslie and then to Bideford. The Parsonage was the home L. M. Montgomery lived in when she taught school in Bideford in 1896-7. It was here that her hostess Mrs. Estey baked a cake, accidentally flavouring it with liniment; L. M. immortalized the incident in *Anne of Green Gables*. The property has been beautifully restored and is open to visitors. (Small admission charge) <http://www.bidefordparsonagemuseum.com/>

Lower Bedeque School: This is the third (and last) one-room school where L. M. Montgomery taught in 1897-8. She boarded across the road at the Leard home (privately-owned). There she met and fell in love with Herman Leard; L. M. recounts this story in the first volume of her journals (see April 8, 1898, entry in *The Selected Journals of L. M. Montgomery, 1889-1910*, edited by Mary Rubio and Elizabeth Waterston). (Small admission charge)

➤ **Vanished Sites**

Macneill Homestead: Although the house itself where L. M. Montgomery wrote *Anne of Green Gables* and many other works was torn down years ago, the site itself has been restored so that the red sandstone cellar, the well, and even some of the trees that Montgomery was so fond of can be viewed by Montgomery fans. Artifacts from the Macneill family can be seen in the bookshop and an introduction to the property and the author's life there is given to visitors.

Prince of Wales College ('Queens' in the Anne books): The teachers' college in Charlottetown that L. M. Montgomery attended in 1893-4 was a large frame building at that time; it was replaced by a brick building in later years and is now the home of Holland College. Prince of Wales College merged with St. Dunstan's College to become the University of Prince Edward Island, now located on the outskirts of Charlottetown.

Cavendish School: The one-room school building was moved from its original site in Cavendish years ago and the lumber re-used.

Cavendish Presbyterian Church: The original Presbyterian Church the L. M. Montgomery attended (and had "Anne" attend) was located on the site where the Cavendish cemetery is now. A new church was built east of the intersection in the early 1900s and still stands there today. L. M. Montgomery was the organist for a time and met her husband Ewan Macdonald here when he was minister. A memorial service is held each summer in this church in honour of L. M. Montgomery.

"Haunted Wood" and "Lover's Lane:" Both of these portions of the Green Gables property, so important to the *Anne* books as well as to L. M. Montgomery, are being reduced to a minimum because of golf-course development.



➤ **Other PEI attractions for Anne fans**

L. M. Montgomery Institute and International Symposium: This symposium is held every two years (since 1994) at the University of Prince Edward Island, sponsored by the L. M. Montgomery Institute. Scholars and dedicated fans of L. M. Montgomery attend the four-day conference. <http://www.lmmontgomery.ca/>

Confederation Centre in Charlottetown – The musical production of *Anne of Green Gables* has been featured here for over forty years. A must-see for all Anne fans!
<http://www.confederationcentre.com/en/home/onstage/charlottetownfestival/anneofgreengables/lmmontgomery.aspx>

Harbourfront Theatre in Summerside – "Anne and Gilbert," a highly-acclaimed musical based on Anne and Gilbert's romance, is another must-see.

Cavendish Figurines in Borden-Carleton -- Figurines depicting *Anne of Green Gables* scenes are created here in the factory at Gateway Village. Tourists can see figurines being created in all stages, including hand-painting the decorations. Many Anne products are available in the gift shop and tourists can dress up in Anne costumes for a photograph.



Avonlea Village in Cavendish – this newly-developed commercial site has many family activities based on Anne's "Avonlea." Some of the buildings here were moved from other locations on PEI. The one-room school was originally the Belmont School; L. M. Montgomery taught there in 1896-7. She attended the Long River Church when visiting in the Park Corner area.

L. M. Montgomery Literary Society Meetings 2006-7

Our first meeting was held in the fall at Seal Dwyer's home in St. Cloud. It was a beautiful day for the drive out and Seal treated us to a beautiful afternoon tea. Carolyn presented her paper from the LMM Symposium entitled "*Bound for Québec' or 'Journey's End'? —The True Story of the Montgomery Family's Arrival on Prince Edward Island,*" illustrated with copies of the original 1771 passenger list from the brigantine 'Edinburgh', maps of early Prince Edward Island, and comparisons of what LMM was told of the Montgomerys' arrival versus the documented details that prove her story incorrect in many ways. The paper will be published in a volume of the conference papers in 2008.

In January, we were invited to Penny Shreck's home in St. Francis for lunch and conversation. Christy Woster presented a program on Admiral Peary's excursions to the North Pole and wove an interesting history of the "Snow Babies" figurines that evolved from Peary's experience. Of course, Christy had many items in her collection to illustrate her fascinating talk!



Our spring meeting took place at Perkins Restaurant in Anoka. Our purpose was to discuss ideas for celebrating the 2008 Anne Centennial. Christy Woster was appointed chairman and put together a committee to generate a plan for our Society to work on. We discussed lots of ideas, including creating a website, putting on an "Anne-Day" with activities based on the *Anne* books, sending letters to teachers and librarians to remind them of the anniversary and our willingness to participate in programs for groups, and putting together displays of "Anne" books and other materials for libraries and other venues. Christy is full of ideas and will keep us updated on the events.

Literary Society member, Pati Kachel, was the star attraction at The Avalon Tea Room in Shoreview, Minnesota in August 2007 at their well-attended Anne of Green Gables Tea. Pati set up a beautiful display about L.M. Montgomery, her books and Prince Edward and read selections from *Anne of Green Gables* and Montgomery's journal. The appreciative audiences, morning and afternoon, enjoyed a delicious five-course tea during the program.



LMM's Montgomery Ancestors Arrive Carolyn Collins

Last year in connection with this year's LMM International Symposium theme "Storm and Dissonance: L. M. Montgomery and Conflict," LMM's founder Carolyn Strom Collins presented an illustrated paper entitled "*Bound for Quebec' or 'Journey's End'? -- Conflicting Stories of the Montgomery Family's Arrival on PEI.*"

Synthesizing information found earlier by several researchers, she provided documentation showing that the Montgomerys' arrived on PEI in 1771 (*not* 1769 as LMM had thought). She also demonstrated that LMM's story of her great-great-grandmother Mary MacShannon Montgomery's seasickness could not have been the deciding factor in the family's decision to stay on the Island instead of going on to Quebec, as LMM had been told through years of family stories. A passenger list for the *Edinburgh* from 1771 (found about ten years ago) indicated that the Montgomerys were bound directly for Prince Edward Island, *not* Quebec!

A few other elements of LMM's story, as told in her journals as well as in her novel *Emily of New Moon*, were shown to be incorrect, as well. There were no brothers of Hugh Montgomery aboard the *Edinburgh* and, as another passenger ship had arrived in Malpeque in 1770, Hugh Montgomery cannot be considered "the first English-speaking settler" in that area as formerly believed by LMM and other family members.

Details about the ship's construction and original use, the number of passengers on this voyage, and the living conditions aboard the ship were also highlighted to give a more complete and accurate picture of the Montgomery family's immigration to Prince Edward Island. A theory of how the erroneous stories about the Montgomerys' arrival were made part of the family's history was submitted, using other information from LMM's journals as a basis.

In addition to presenting the paper at the Symposium, Carolyn was also invited to deliver it at the Cordial Welcome Open House at "Ingleside," the L. M. Montgomery Heritage Museum in Park Corner during the LMM Festival in August, as well as for "An Evening with L. M. Montgomery" Lecture Series at the Bideford Parsonage Museum.

Carolyn's research will be part of the conference papers to be published at a future date in a collection called *Storm and Dissonance: L. M. Montgomery and Conflict*.

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L.M. Montgomery News

Readers of the *Shining Scroll* who have internet access can find the latest Montgomery book releases and others news on our L.M. Montgomery Literary Society web pages: Celebrate the Anne Centenary, The June 2008 Anne Conference, and News About Books, Musicals, Events, and People. A complete index of all past *Shining Scroll* articles is located on the page Index for *The Shining Scroll*.

New Books

Penguin Books has three books coming out in 2008 about Anne: The Prequel, *Before Green Gables* by Budge Wilson (early feedback indicates that this is very well done!), a special collectible 100th anniversary edition of *Anne of Green Gables* that is a reproduction of the original book, and *Imagining Anne: The Scrapbooks of L.M. Montgomery*, a full-color gift book by Dr. Elizabeth Epperly.

Other new books are *Through Lover's Lane: L.M. Montgomery's Photography and Visual Imagination* (Epperly), *Looking for Anne: The Life and Times of Anne of Green Gables* by Dr. Irene Gammel and *Anne of Green Gables*, Norton Critical Edition, Mary Rubio and Elizabeth Waterson, editors.

Royal Ontario Museum Exhibit: Canada Collects: Treasures from Across the Nation, (until January 6, 2008, Toronto, Garfield Weston Exhibition Hall) text from <http://www.rom.on.ca/exhibitions/special/canadacollects.php>

Approximately 70 vital objects on loan from some 50 different Canadian institutional and private collections are featured in this eclectic exhibition, from contemporary paintings to original historical manuscripts, illustrating the depth and strength of collections across Canada. ... These artifacts help us to understand the unwavering interest in the cultures of other places and other people, and emphasize the importance of the object in the new Royal Ontario Museum. Included in the exhibition is *Study for Portrait No. 1* by Francis Bacon, on loan from the National Gallery of Canada, a rare original *Anne of Green Gables* manuscript on loan from the Confederation Centre Art Gallery and Pierre Trudeau's canoe, on loan from the Canoe Museum in Peterborough.

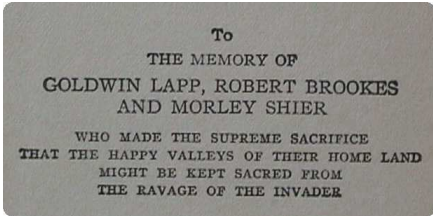
The Nine Lives of L.M. Montgomery

In June 2006, Carolyn Collins and Mary Beth Cavert had a conversation about L.M. Montgomery with Leo Marchildon and Adam Michael James from Los Angeles CA. (since then they have become residents of Prince Edward Island). Michael and Leo were gathering information to create a musical about Lucy Maud Montgomery, the first of its kind, for June 2008. Their hard work has paid off and portions of *The Nine Lives of L.M. Montgomery* were previewed at a workshop at the Charlottetown Confederation Centre in September 2007. The response was very positive and enthusiastic. Leo is a composer and wrote all the music and Michael wrote (and is editing!) the lyrics and script to make the show "performance ready." Michael has created a comprehensive website, detailing all the steps in the process of making a musical of this complexity, which can be viewed at: <http://www.adammichaeljames.com/lmm.html>. We will be posting an interview with Michael on our website with additional insights into this project.

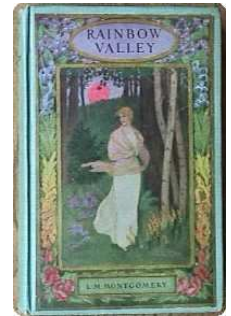


**“Lest We Forget”
Rainbow Valley
© by Mary Beth Cavert**

Lucy Maud Montgomery dedicated her novel about Anne’s children, *Rainbow Valley*, to three young men from her community in Ontario who died in The Great War (1914 to 1918). Her husband, Ewan Macdonald, was the Presbyterian minister for the church that the boys and their families attended. She finished the book in January 1919, a few months after the end of the war.



When the last of the three Leaskdale soldiers, Morley Shier, died overseas, Montgomery was enjoying a long visit from her Aunt Annie Campbell. In the first week of September 1918 they viewed “Hearts of the World,” a World War One film set in France and made at the request of the British government to move the United States out of neutrality. She did not hear of Morley Shier’s death until three days before Germany and Austria asked for peace in October 1918.



Morley Roy Shier was born December 4, 1894 to Catherine Anne Shier and James Mooney Shier of the 6th Concession, Scott Township in Leaskdale, Ontario, a few acres away from the Leaskdale Church (St. Paul’s Presbyterian). Morley was their second child – his sister, Mabel Beatrice, was three years older and his brother, Harvey James, was seven years younger. He attended Leaskdale public school and Uxbridge High School and then entered the teaching profession. His first school was at Corson’s Siding public school in Victoria County, Ontario, and then he moved to Earl Grey School in Toronto.

Morley’s uncle was Dr. Walter C. Shier who was a medical doctor in Leaskdale and Uxbridge. Walter Shier was the Macdonald family doctor and the first doctor to treat Ewan’s depression.

Second Lieutenant Shier joined the Royal Air Force in November 1917 at about the time Montgomery began to write *Rainbow Valley*. He received his commission in April 1918, and sailed for England in May 1918. He began flying in July 1918 at the age of 23 years.

Great Britain’s activities in the North Sea (with the Royal Fleet, submarines and planes) were designed to prevent Germany from breaking the very effective blockade of its own coastline, prevent an invasion by Germany and protect the English North Sea fishing fleet, which was an easy target for German submarines. Germany began to allow its submarines to attack all targets in the North Sea in 1917 and, in the single month of April, it sank 430 Allied and neutral merchant ships. By mid-year it was destroying British ships with mines and torpedoes faster than they could be replaced. In response, Britain created a protected waterway with its own mines and convoys as well as airborne surveillance. Planes located and chased U-boats, which were forced to stay below the surface of the sea where they could not communicate or observe and attack ships. In this way, Britain kept control of the North Sea in the last year of the war.



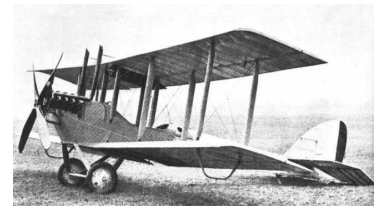
Landing field used by the RAF in 1917-1918 near Seahouses, no longer in use.



Shier was part of the 256th Royal Air Force Squadron, which was formed in June 1918 at Seahouses, Northumberland, a busy fishing port not far from the Farne Islands in the North Sea. He most probably flew a Canadian-built De Havilland D.H.6 trainer, with a range of about 4 hours of flight, to patrol for German submarines. It could carry a pilot and passenger, had a maximum speed of 75 mph (121 km/h), and could carry up to 100 lb (45 kg) of bombs. One of the nicknames for the DH-6 was “the Flying Coffin.”



Planes took off from a field just inland from Seahouses to patrol the misty coast and the treacherous waters of the "war channel." After two months of flying, Lt. Shier and his plane went down in the fog in the North Sea on September 6, 1918, twenty miles from shore. Within ten weeks of his death, German submarine crews were told to 'Proceed to the nearest British Port with open hatches and surrender'. The Armistice was signed on November 11, 1918.



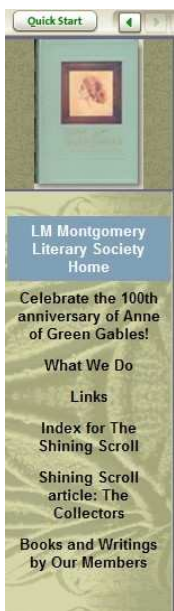
Lt. Morley Shier's name is on the Hollybrook Memorial in Hollybrook Cemetery, Southampton, England. The memorial was erected by The Imperial War Graves Commission to list the names of those who were lost at sea. About one third of the officers and men on the memorial are from Canada. Montgomery's hero from the Boer War, Field Marshal Lord Kitchener, is also commemorated at Hollybrook because he died in the North Sea when his battle cruiser was sunk in 1916. Montgomery wrote about Kitchener on June 10, 1916: "... Kitchener has seemed little less than a demi-god. He was the greatest man and the most dramatic figure in the British Empire. His death brought to me an agonizing sense of personal loss."



In October of 1918 she added: "On Tuesday came word of the death of Morley Shier, a fine young fellow from our church who went overseas in the flying corps." Morley Shier also has a memorial plaque in Ontario to commemorate his service to Canada. It is on the wall of St. Paul's Church in Leaskdale: "He died for his country."



Our Literary Society will be hosting an open house to celebrate the 100th anniversary of the publication of *Anne of Green Gables*. The event will be held in the meeting rooms at the Rum River Library in Anoka, Minnesota. It will be held on Saturday, April 19th, 2008 from 11am until 4pm -- admission is free. Please join us to meet our members, enjoy our displays about L.M. Montgomery, Prince Edward Island and all things *Anne*. We will have an Anne doll display, hands-on activities for children, displays of old copies of L.M. Montgomery's books from our members' extensive collections, and information on the L.M. Montgomery Institute and Conference that will be held in June, 2008, and refreshments! Our talented storyteller, Pati Kachel, will be on hand to entertain readers of all ages. So please join us in celebrating Anne Shirley's 100th birthday! <http://www.anoka.lib.mn.us/aboutTheLibrary/branches/rumRiver.htm>



Credits:

image of "Anne and Gilbert" (on page one) notes are on <http://home.earthlink.net/~bcavert/index.html>
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 images from L.M. Montgomery books and photos of Park Corner, Macneill Homestead, Cavendish Figurines, Green Gables, Shier memorial plaque, and Kitchener from the collection of Mary Beth Cavert.
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 photos of Marco Polo/Hunter River station, Kensington Station, Adam Michael James and Leo Marchildon from the collection of Carolyn Collins.
 photo of Morley Shier from the collection of Mary Beth Cavert and provided with permission from the Uxbridge (Ontario) Museum.
 Seahouses airfield map 1918 http://www.abct.org.uk/page_1160.html
 map of North Sea http://uboat.net/maps/north_sea.htm
 photo of De Havilland D.H. 6 <http://jnpassieux.chez-alice.fr/html/Dh6.php>
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The L.M. Montgomery Literary Society was started in 1991 by Carolyn Strom Collins and Christina Wyss Eriksson. *The Shining Scroll* is edited by Mary Beth Cavert and Carolyn Collins. Distribution is by request, contact bcavert@aol.com.