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Editorial: From Lucy Maud Montgomery to Gabrielle Roy

This issue continues the debate about where L.M. Montgomery fits in the canon of women writers who have been recuperated in recent decades. This debate began with Elizabeth Waterston's 1966 essay in *The Clear Spirit*, the first full-length academic article to take Montgomery seriously. The topic lay dormant until the third issue CCL in 1975 which was devoted to Montgomery. Later, Montgomery criticism picked up substantial momentum after the publication of *The Selected Journals of L.M. Montgomery* in 1985. Since that time, Montgomery has been the subject of many articles, theses and books in Canada and in other countries. Her reputation has moved from her being seen as a sentimental (hence "bad") writer to being regarded as a subversive (hence "good") one. In the first article, Cecily Devereux positions Montgomery as a writer who, like Nellie McClung, promoted Maternal Feminism. In the second article, Kate Wood writes of how Montgomery's fiction both replicates and resists the conventional ideologies of her time as found in contemporary newspapers. As a writer achieving worldwide bestsellerdom, Montgomery had discovered that she was compelled to inscribe in her books the social mores her reading public expected, but she also found ingenious ways to undermine, subvert, and satirize institutions and conventions that were rigid and constrictive. Third, Benjamin Lefebvre looks further at how filmmakers have reinterpreted Montgomery's works, reinscribing her "as a writer of conventional romance, minimizing her work as social satirist," and avoiding her "proto-feminist message." The review by Lorraine York mentions how Montgomery herself became aware of becoming a literary commodity during her lifetime. These articles further the wide-ranging scholarly debate about Montgomery's complexities, as does a fine article by Marah Gubar entitled "'Where is the Boy?': The Pleasure of Postponement in the *Anne of Green Gables* Series" in *The Lion and the Unicorn* 25 (2001): 47-69.

Noting that this issue is devoted to an author who may rightly be considered a Canadian classic, the editorial committee thought it would be pertinent to publish a contribution on another Canadian writer of the highest importance, Gabrielle Roy, especially since Carole Harvey's article centres on a short story that deals with an almost mythical event that shocked L.M. Montgomery, the sinking of the *Titanic*. The contradictory interpretation of the catastrophe by members of her family triggers, in the awakening mind of the young heroine, a search for cultural models, and serves as a source of endless discussion that reveals the cultural rift within a Franco-Manitoban society torn between religious conservatism and modernist liberalism.

Mary Henley Rubio and Daniel Chouinard

Présentation: de Lucy Maud Montgomery à Gabrielle Roy

Le présent numéro prolonge le débat sur la place qu'occupe Lucy Maud Montgomery dans l'institution littéraire. Le débat s'est ouvert en 1966 lors de la parution de l'ouvrage d'Elisabeth Waterston intitulé *Clear Spirits*, où paraissait le premier article universitaire prenant au sérieux cette romancière jusque-là considérée de second rayon. Le troisième numéro de la *CCL/LCJ* ravivait la polémique en 1975 et, depuis la parution des *Journaux choisis* à partir de 1985, le nouveau statut de L.M. Montgomery ne faisait plus problème, comme en fait foi la publication en croissance exponentielle des articles, thèses et monographies qui lui sont consacrés: d'auteur sentimental, donc mineur, elle est devenue un écrivain subversif, c'est-à-dire important. Dans le premier article, C. Devereux s'attache à définir son féminisme maternel, qui la rapproche d'une Nelly McClung; dans le second, K. Wood montre comment la série des *Anne* reprend, tout en la désamorçant, l'idéologie des journaux de son époque. En effet, en tant qu'auteur de romans lus dans tout l'Empire britannique, L.M. Montgomery savait qu'elle devait satisfaire à une attente d'ordre moral de la part de son public; toutefois, elle a su critiquer, ironiser, bref, subvertir les conventions morales de l'époque. Dans le troisième article, B. Lefebvre analyse les adaptations produites pour la télévision, lesquelles réinterprètent l'oeuvre de Montgomery dans le sens contraire: en masquant la portée satirique des romans, elles passent sous silence son proto-féminisme et renforcent l'image d'un auteur de romans conventionnels. Enfin, le compte rendu de L. York laisse entrevoir que la romancière était consciente du rôle que lui faisait jouer l'institution littéraire, celui de représentante des valeurs dominantes.

En dernier lieu, l'article de C. Harvey sur Gabrielle Roy fera apprécier un aspect méconnu de *Rue Deschambault*: le rappel du naufrage du *Titanic*. D'un souvenir d'enfance, la romancière fera un motif littéraire, qui dévoile les tensions du discours idéologique de la société canadienne-française du Manitoba, partagée entre un conservatisme fortement teinté de religiosité catholique et une modernité d'esprit plus libéral.

Mary Henley Rubio and Daniel Chouinard

Writing with a “Definite Purpose”: L.M. Montgomery, Nellie L. McClung and the Politics of Imperial Motherhood in Fic- tion for Children

• Cecily Devereux •

Résumé: Cet article replace les romans de L.M. Montgomery dans le contexte du féminisme canadien-anglais du début du siècle dernier: si elle reste avant tout un devoir à l'égard de l'empire britannique, la maternité est aussi un choix et une vocation pour les femmes. Le rapprochement suivi entre la série des récits consacrés à Anne et la trilogie de l'héroïne Pearlie Watson de Nellie McClung montre que la vision de la maternité chez ces deux romancières n'est pas si éloignée qu'on pourrait le croire, car toutes les deux produisent des récits didactiques destinés aux jeunes filles. Leurs oeuvres, qui relèvent de ce que C. Devereux appelle un nouveau genre impérial, le roman de la mère ou “Mutterroman”, cherchent à inculquer chez les lectrices l'idéologie de la maternité au service de l'expansionnisme britannique au tournant du XXe siècle.

Summary: This paper situates L.M. Montgomery's Anne books in the context of early-twentieth-century English-Canadian feminism, by tracing the ways in which Anne's narrative valorizes maternalism as an imperial “duty,” but also as a choice and a profession for women. Montgomery's Anne series is aligned here with Nellie McClung's almost exactly contemporary Pearlie Watson trilogy: the similarities between the two suggest that Montgomery and McClung are not as politically disparate as they might seem, and that both women ought to be seen to be engaged in producing a didactic fiction for children. This fiction, described here as a new imperial genre that might best be understood as a “Mutterroman,” works ideologically to inculcate young women readers into the culture of imperial motherhood, which had become so crucial to the work of expansion at the end of the nineteenth century and the beginning of the twentieth.

If women could be made to think, they would see that it is woman's place to lift high the standard of morality.

— McClung, *In Times Like These* 43

In 1924, J.D. Logan and Donald French suggested that what they called the "Second Renaissance" of Canadian literature was heralded by the publication in 1908 of three novels: "*Anne of Green Gables*, by L.M. Montgomery; *Duncan Polite*, by Marian Keith; [and] *Sowing Seeds in Danny*, by Nellie L. McClung" (299). French and Logan's texts are significant, not only because all three novels are written by women, thus reinforcing Carole Gerson's account of the numbers of women who have been eliminated from the national canon in the second half of the century, but because the two which remain well known — *Anne of Green Gables* and *Sowing Seeds in Danny* — both construct an idea of the imperial mother as the empire's "white hope" (McClung's phrase) in Canada, the empire's white dominion and its last best west.¹ Both works, that is, and, ultimately, both of the series of which each is a first instalment, undertake to displace the old new woman of the 1890s with a new "new woman," the woman as "mother of the race," a gesture that is the defining characteristic of first-wave imperialist feminism after the Boer War, especially in the white settler colonies. Both works, moreover, undertake to delineate the nature of the work of the "mother of the race" for an audience which would be composed primarily of children.

Although the idea of women's social work as an extension of what is commonly represented in the nineteenth century as a feminine and specifically maternal domestic function underlies a good deal of mid- to late-Victorian feminism (such as, for instance, women's anti-slavery activism, and the work of Josephine Butler to counter the Contagious Diseases Acts),² it is not until after the Boer War that Anglo-Saxon women's perceived function as "mothers of the race" would be regularly articulated in imperialist — or, for that matter, in feminist — rhetoric. The 1899-1902 war had been a disaster for Britain, and it was not so much the loss of the South African territory that had been catastrophic, as the revelation of what was considered to be racial degeneracy amongst young male recruits: "a great many of them," notes Anna Davin, "were found to be physically unfit for service — too small for instance, or too slight, or with heart troubles, weak lungs, rheumatic tendencies, flat feet, or bad teeth" (15).³ By and large, Davin suggests, the blame for the condition of British youth was foisted upon their mothers, seen to be "ignorant," among the working classes, of "the necessary conditions for the bringing up of healthy children" (15), and to be reluctant, among the middle classes, to forgo the "advancement" won by the "new woman." Frank McDonough has suggested that the Boer War was a "turning point" in the history of the Empire, an event which operates as a catalyst for a shift in

"British attitudes towards the Empire and imperial defence in the period from 1902 to the outbreak of the First World War in 1914" (101). It had, it might be added, a comparably catalytic effect upon feminism in the British Empire, which, in this same period, struggled to oust the hazardous "new woman" who had come to epitomize women's "advancement." Imperial feminists in the first decade of the twentieth century sought first to demonstrate a commitment to the ideas of progress, civilization, and, ultimately, racial dominance, arguing that these goals could only be achieved through the work of the Anglo-Saxon woman as "mother of the race." By the end of the Boer War, feminism had become a politics of emancipation for the advance of imperial civilization, configuring the womb of the Anglo-Saxon mother as the empire's one inalienable asset and the last best site for the renewal of "the race," and representing mother-women working for social purity as the last hope for imperial regeneration.

The performance of this gesture in fiction written for girls is a compelling sign of the pervasiveness of anxiety about "the race" and the empire in the context of rapid expansion, and a salient reminder of imperial efforts to regulate reproduction through the didactic reinforcement, at an early age, of normative gender roles. The valorizing of this fiction — specifically *Anne of Green Gables* and *Sowing Seeds in Danny* — as the beginning of a nationalist "Renaissance" in English Canada is an indication of a new importance which was accruing to white women as mothers on what were perceived to be the frontiers of empire. In English Canada, which had been constructed in imperialist discourse since the middle of the nineteenth century as "the white man's last opportunity," or the last hope for the westward expansion of the Empire, maternal feminism found a strong foothold — stronger, arguably, than at the imperial centre, primarily because of the perceived need for white women on the frontier.⁴ The Anglo-Canadian "mother of the race," it is implicit, was in a better position to push for the vote, since here she was engaged in the work of imperial expansion, and was, moreover, aware of her reproductive worth in the culture of empire-wide race-based anxiety that was exacerbated for white settlers in the last west by the influx of what J.S. Woodsworth in 1909 referred to as "the incoming multitudes" of "foreigners" (8). These factors may help to explain why white female enfranchisement was achieved earlier in the settler colonies than at the centre; they also explain why maternalism became the dominant feminist ideology of the early-twentieth century in English Canada.⁵ What remains unexplained are the convergences of maternalism in feminist and apparently non-feminist fiction: this paper begins to address the question of the implications of these convergences for our understanding of the early-twentieth-century feminist movement usually referred to as the first-wave, by considering the remarkably similar way in which maternalism is narrativized in and after 1908 by two such politically disparate writers as Montgomery and McClung.

Despite their having been linked by Logan and French, McClung and Montgomery are not usually discussed together, and are rarely presented as “feminist” contemporaries: Erika Rothwell’s 1999 essay, “Knitting Up the World: L.M. Montgomery and Maternal Feminism in Canada,” is one of very few studies to align the two authors. Part of the reason for this separation is their own positioning in relation to early-twentieth-century feminist discourse: they are not usually regarded as having been political “kindred spirits.” McClung is certainly English Canada’s best-known and most influential maternal feminist, whose suffrage activism, articulated in her 1915 manifesto, *In Times Like These*, was arguably the driving force in the granting of the vote to women in Manitoba in 1916 and in Canada in 1918. Montgomery, for her part, is almost as well known for her lack of interest in the struggle for female enfranchisement. Mollie Gillen cites an interview in the *Boston Republic* in 1910, two years after the first publication of *Anne of Green Gables*, in which Montgomery is described as “distinctly conservative.... She has no favour for woman suffrage; she believes in the home-loving woman” (cited in Gillen 85-6). This stance is re-emphasized in her journals: Montgomery wrote on several occasions of her lack of any “particular interest in politics”: “I never,” she maintained in 1917, “felt any especial desire to vote. I thought, as a merely academic question, that women certainly should vote. It seemed ridiculous, for example that an educated, intelligent woman should not vote when any illiterate, half or wholly disloyal foreigner could. But it did not worry me in the least” (*SJ II* 234).

Montgomery’s lack of interest in suffragism at a time when activists like McClung were beginning to make a strong case for the vote for women in Canada suggests that her novels are not engaged with the discourse of early-twentieth-century feminism, such as McClung was producing. However, the many similarities between Montgomery’s “Anne” series and McClung’s “Pearlie Watson” trilogy demonstrate that the two writers are not quite as far apart on questions of gender and ideology as their different points of view with regard to female enfranchisement seem to indicate. Indeed, it is clear that — in their fiction, at any rate — the two women writers were practising fundamentally the same politics, at least as far as the education and development of young girls and of the English-Canadian nation were concerned. As we can see when we align the “Anne” books with the “Pearlie” stories, both women were reproducing and promoting the culture of imperial motherhood that is the hallmark of feminism in the British Empire in the early twentieth century.

The “Anne” series and the “Pearlie Watson” trilogy have a good deal in common, arguably, indeed, more in common (despite the long-standing rumours of plagiarism) than do Montgomery’s novel and American writer Kate Douglas Wiggin’s *Rebecca of Sunnybrook Farm*, published five years earlier.⁶ *Anne of Green Gables* was Montgomery’s first published novel. *Sowing*

Seeds in Danny was McClung's. Both were published in 1908. Both turned out to be the first novels of what would become popular serial narratives: Montgomery eventually published eight Anne books; McClung wrote two sequels to the first Pearlie Watson story. Both series — or parts of them — have maintained some currency: as Carrie MacMillan notes, while other English-Canadian women writers of the early-twentieth century have disappeared, "L.M. Montgomery and Nellie McClung have always maintained their hold" (208).⁷ And, although it is the Anne books that, by the end of the twentieth century, have taken on such immense cultural capital, there are three volumes of McClung's writing still in print, and an increase in academic interest in her work, while not on the scale of the rapidly expanding Anne industry, is certainly evident.⁸

There are some obvious similarities between the Anne and Pearlie narratives: both are stories of young English-Canadian (or, to be more specific, Canadian-born Anglo-Celtic) girls moving from pre-adolescence to mid-teens. Anne Shirley is an orphan, her parents having died of typhoid when she was an infant. Pearl Watson's parents are living, but are absent from home much of the time, working. Both girls have had to take on adult responsibilities: Anne has been caring for other people's children only a little younger than herself; Pearl, we are told, is the "second mother" of the six smaller Watsons, "keeping the house ... six days in the week" (McClung, *Sowing Seeds* 11). Like Anne, Pearl is represented as the best and brightest in her community. Like Anne, she wins scholarships, and is enabled to further her education through a bequest which is represented as a reward for good deeds. Pearl, like Anne, becomes a teacher; subsequently, like Anne, she marries her first love. Indeed, her first love, like Anne's, is a doctor, and, given that the doctor is a figure always invested with especial value in expansionist fiction as an arbiter of social and moral as well as physical hygiene, the union of teacher and doctor in the two stories is worth noting as a sign that the narratives are converging along the lines of race regeneration and, notably, instruction.

But it is the entrenchment of the two narratives in the idea of white woman as "mother of the race" that brings Anne's and Pearlie's stories even more compellingly into alignment within a discourse of imperial maternalism as a reproductive and social politics: this idea is insistently developed throughout each series, and is already readily apparent in the first instalments. In *Anne of Green Gables*, for instance, race and gender are foregrounded as crucial marks of identity for Anne: it matters very much that she is a girl and not a boy; it matters that she is not what Marilla refers to as a "street Arab," but is "native born" (AGG 6). Pearlie's gender is similarly emphasized, and her Anglo-Celtic identity is comparably performed in the brogue which characterizes her speech before she goes to school. Both *Anne* and *Sowing Seeds in Danny*, moreover, tell stories of older women converted to

maternalism by young Anglo-Celtic Canadian girls who are characterized not only by their — more or less — motherlessness, but by their motherliness:⁹ Anne, we are told, is “real knacky” with babies: her saving of Minnie May Barrie from croup is presented as irrefutable proof of her incipient and already well-developed skill. Pearl, identified at the beginning of the narrative as the alternative “mother” for her brothers and sisters is repeatedly shown to be “instinctively” maternal. They are both thus well-positioned to find what is represented in both works as latent, but untapped, springs of “mother-love,” in the Anne stories, in Marilla Cuthbert, and, in McClung’s novel, Mrs. J. Burton Francis. These “awakenings” constitute the groundwork upon which both narratives will develop: Anne finds a home where she can grow once she leads Marilla to discover what we are told is “the maternity she had missed, perhaps” (AGG 76); Pearl sets in motion the process of — as we are told in the title of the first novel — sowing seeds in Danny, or the “plant[ing] of the seeds of virtue and honesty in [the] fertile soil” (McClung, *Sowing Seeds* 19-20) of the eponymous child’s character, when she strips away the “encrusted” and, we are to see, impractical theories of motherhood which Mrs. Francis has been reading and attempting to apply to Mrs. Watson, and finds the same “instinctive” maternalism.¹⁰ Marked in its emergence, like Marilla’s “throb,” with a “strange flush” and a “strange feeling stirring her heart” (McClung, *Sowing Seeds* 28), “mother-love,” we are to see as it wells up in Mrs. Francis, is inherent in all women, and only needs to be revealed and directed by those women for whom it comes naturally, like Anne and Pearl.

When these two novel series focus so intently on the representation of “mother-love” in childless older women and in adolescent girls, they reproduce and reinforce the early-twentieth-century notions of essential — and, increasingly, in the context of the psychoanalytic discourse of the period, normal — femininity as defined by the desire to have children, and the instinct to care for them.¹¹ McClung would articulate this notion in her 1915 suffrage manifesto, *In Times Like These*: “Women are naturally the guardians of the race,” she wrote, “and every normal woman desires children” (25). This “desire” becomes the focus of both series. Anne’s decision to take the “path” that leads to motherhood and not to a career is already implicit in the ending of *Anne of Green Gables*, when she gives up her scholarship to stay at home with Marilla after Matthew’s death. She does not diverge from this “path” in the second novel, *Anne of Avonlea* (1909), which begins with a telling epigraph from John Greenleaf Whittier’s narrative poem, “Among the Hills”:

Flowers spring to blossom where she walks
 The careful ways of duty;
 Our hard, stiff lines of life with her
 Are flowing curves of beauty. (88)¹²

This second novel, which begins with Anne dreaming of her influence upon male students who will grow up to be “famous personage[s]” (AA 2), gives most of its attention to Anne’s growth as a motherly and loving teacher of children; it ends with her about to leave to go to college, but drawn by the sight of Diana’s baby to another “path,” and to imagine a “home o’ dreams” where she and Gilbert Blythe will live. This “home” materializes in the fourth novel, *Anne’s House of Dreams* (1917), when it becomes clear that her “ambition,” from the beginning, has been to produce, as she puts it, “living epistles,” or, of course, children.¹³ Anna Davin has pointed out that motherhood in the early-twentieth century “was to be given new dignity: it was the duty and destiny of women to be the ‘mothers of the race,’ but also their great reward” (13). Anne’s “choice” of “duty and destiny” leads her to what is suggested is a greater happiness than she could have found if she had chosen not to follow this path.

Pearl’s story unfolds along a similar trajectory. She begins the series demonstrating a pronounced love of hygiene and a desire to care for all those in her family and community who need some kind of moral or social “uplift.” She thus reaffirms what McClung, like so many first-wave feminists, maintained was white women’s superior morality and natural inclination to clean — their societies as well as their homes. Her “mothering” continues as she finds the lost maternalism of the ironically named Mrs. Motherwell, drives drunk out of Millford, and helps to cure a child of tuberculosis. Her driving ambition, however, through all three instalments, and, significantly, most emphatically through her push for woman suffrage in the 1921 novel *Purple Springs*, is to marry Horace Clay, and, it is implicit, to give vent to the maternalism for which she has been finding outlets (and converts, like Mrs. Francis and Mrs. Motherwell) since the first pages of the first novel. As is the case for Anne, her romance is not just a love story: rather, it is deliberately embedded in an ideology of race, gender, nation and empire that directs the young Anglo-Celtic girl towards motherhood, and the Anglo-Celtic nation towards imperial regeneration through eugenical reproduction. Gilbert Blythe is not only a doctor; he is represented as a young man who has come from “fine old stock” (AI3); Horace Clay’s sturdy salt-of-the-earth quality is implicit in his patronym. These are the men who, with these ideal mothers, will bring the race to the new day which dawns for the “real empire-builders” at the end of the last Watson novel (McClung, *Purple Springs* 72).

Eve Kornfield and Susan Jackson have suggested that *Anne of Green Gables* ought to be regarded, with other “girl” books such as Wiggin’s *Rebecca of Sunnybrook Farm* (1903) and (more problematically) Louisa May Alcott’s much earlier *Little Women* (1868), as what they call a “female *Bildungsroman*,” a genre which they describe as a “synthesis of the [implicitly male] coming-of-age novel ... and domestic fiction” (139). Given, however, the extent to which Anne’s whole story, from *Green Gables* orphan to “matron” of

Ingleside, is one in which motherhood is insistently positioned as the culmination of “womanly” ambition, it might be more to the point to see *Anne of Green Gables* — with McClung’s *Sowing Seeds in Danny* — as what we might call a *Mutterroman*. The *Mutterroman*, as it emerges in early-twentieth-century English Canada in such novels as the Anne books, thus may not be explained entirely in terms of what Kornfield and Jackson have argued is the “female *Bildungsroman*’s” negotiation of “the constraints of domestic fiction and the need to create a credible facsimile of life” in a “male world” (151) or what T.D. MacLulich has described as “Montgomery’s acquiescence to the secondary and largely domestic role her society traditionally assigned to women” (464). The *Mutterroman* is, rather, concerned with the promotion of the idea of woman as “mother of the race.” It is a genre which reproduces the ideology of race regeneration that was being deployed in the first decade of the century in the wave of imperialist discourse burgeoning in the late-nineteenth-century expansionist years, and with increasing anxiety in the years following the crisis of the Boer War. Although it is not concerned primarily with instruction in the science of mothering which Anna Davin has pointed out appears in the early century under the designation of “mothercraft” (39), but with the inculcation of young girls into the culture of mothering, the *Mutterroman* is a definitively didactic genre. Emerging in the context of the idea of English Canada’s importance as the empire’s last best west, it marks a shift in the genres, vocabulary, and narratives of imperial popular fiction for children, from Victorian and late-nineteenth-century stories of mostly male conquest and colonization, to stories of renewal, reform, and reproduction, tasks in which women were to play a crucial role. This shift in genres stages in popular narrative the ideological transition which Davin notes occurring after the turn of the century, from the domestic to the political and social performance of maternalism by women. It also powerfully indicates the cultural pervasiveness of an imperialism which built on the idea of woman as “mother of the race” within the rhetoric of feminism as well as in less overtly political (but no less ideological) constructions of womanhood that were directed at children.

Few readers will object to the categorization of McClung’s fiction as explicitly interested in inculcating girl readers into the maternal feminist ideology for which she functioned by 1915 as an influential national representative. McClung’s writing has long been regarded as didactic, and we do not have to look far to find McClung herself avowing instruction as the primary motivation for her work. Her declaration of “the position that no one should put pen to paper unless he or she had something to say that would amuse, entertain, instruct, inform, comfort, or guide the reader” (*Stream Runs* 79) is regularly cited by her biographers and critics as what she herself called the “Writer’s Creed.” It is to make a point of this profession that McClung recounts in her autobiography the story of her response to a “writer

in the *Canadian Author*" (it was Wilfrid Eggleston) who, in an October 1943 article called "Nellie McClung — Crusader," argued that McClung's "didactic enthusiasm ... marred her art": "Some of her stories," he wrote, "are sermons in the guise of fiction. There is the flavor of the Sunday School hymn and the Foreign Mission Board in some of her work" (cited in McClung *Stream Runs* 69). McClung, who shows herself to have been (not surprisingly) sensitive to the charge of being unliterary, responded thus:

I hope I have been a crusader, and I would be very proud to think that I had even remotely approached the grandeur of a Sunday School hymn. I have never worried about my art. I have written as clearly as I could, never idly or dishonestly, and if some of my stories are, as Mr. Eggleston says, sermons in disguise, my earnest hope is that the disguise did not obscure the sermon. (*Stream Runs* 69)

The sermon, that is, as Randi Warne has demonstrated in her study of the "Christian social activism" of McClung's fiction, is the element which, for McClung, gives art its value.

Montgomery, conversely, disavowed didacticism as deliberately as McClung endorsed it.¹⁴ In *The Alpine Path*, the early story of her career, written in 1917 for the Toronto magazine *Everywoman's World*, and subsequently published in book form under the same title, Montgomery drew attention to her opposition to didacticism in fiction, citing one of her own journal entries from the 1890s:

I write a great many juvenile stories. I like doing these, but I should like it better if I didn't have to drag a 'moral' into most of them. They won't sell without it, as a rule. So in the moral must go, broad or subtle, as suits the fibre of the particular editor I have in view. The kind of juvenile story I like best to write — and read, too, for the matter of that — is a good, jolly one, 'art for art's sake,' or rather, 'fun for fun's sake,' with no insidious moral hidden away in it like a pill in a spoonful of jam! (*Alpine Path* 61-2)

The implication, of course, is that by 1917 Montgomery was no longer at the mercy of editors, but could write what she liked, "with no insidious moral."

This problematic self-representation raises, however, a number of questions for readers of Montgomery's work: for instance, when it is thus separated between that which necessarily capitulates to editorial constraints and that which promotes this creed of "art for art's sake," how do we distinguish the two categories? Is all her work from what Francis Bolger calls "the years before Anne" to be regarded as didactic, while all subsequent work can be seen to be purely "fun"? Where does *Anne of Green Gables* fit into the

scheme within which Montgomery would like her readers to see her writing? And, perhaps most importantly, if *Anne of Green Gables* is not didactic and has “no insidious moral hidden away in it,” why does Anne choose home and domestic duty over education? Why does *Anne of Avonlea* begin — and end — with an invocation to womanly duty? Why is Anne directed with such persistence away from a career and towards domesticity in *Anne of the Island*? Why does her path not diverge, through eight novels, from the direction chosen at the end of the first? Why is her story, even into the 1930s, so much like Pearl’s, which is self-consciously and deliberately instructional and profoundly maternalist? And, since it is so much like Pearl’s, why is McClung’s series seen to be feminist, while Montgomery’s is not? Is Montgomery’s lack of interest in woman suffrage enough to make her work not-feminist?

It is in fact quite possible to suggest that Montgomery’s writing, even after the potentially liberating success of *Anne of Green Gables*, might all be engaged in more than “fun for fun’s sake,” and to be as much embedded in first-wave feminism’s fundamental ideologies of race, gender and empire as McClung’s. Indeed, the politics of instruction that can be seen to inform a good deal more of Montgomery’s fiction than she is willing to acknowledge are articulated as one of these “insidious moral[s]” in one of her “juvenile stories.” In a 1904 story, “At the Bay Shore Farm,” Montgomery presents an encounter between a young woman with literary ambitions (like Anne, like Emily) and a woman whom she does not realize is actually her literary idol. The woman, Frances Newbury, and the idol, Sara Beaumont, discuss the hard struggle of a woman writer up what Montgomery would always refer to as “the Alpine path,” and end with a new light breaking for Frances on the value and, most significantly, the duty of literature. It was, we are told,

an earnest, helpful talk that went far to inspire Frances’ hazy ambition with a definite purpose. She understood that she must not write merely to win fame for herself or even for the higher motive of pure pleasure in her work. She must aim, however humbly, to help her readers to higher planes of thought and endeavour. Then and only then would it be worthwhile. (78-9)

This is a very McClungian view of the work of fiction, and of the work of the woman writer in particular. McClung spoke frequently throughout her career about what she called “the social responsibilities of women”: these responsibilities can be summarized, as the epigraph to this paper suggests, as “see[ing] that it is a woman’s place to lift high the standard of morality” (*In Times* 43). Although neither Frances nor Sara Beaumont can function as an unproblematized voice for Montgomery, it is powerfully suggested by this story’s moral that these responsibilities cannot be divorced from the work of the woman writer, for either McClung or Montgomery. A woman’s fiction,

according to both, must “aim ... to help her readers to higher planes of thought and endeavour.”

According to the Anne books, as well as the Pearlie Watson trilogy, these “higher planes” — for girl readers at least — have to do with a normativizing of a desire to have children, and a valorizing of the maternal work of women at home and in the community. What is implicit in all of these stories is the objective that Frances imbibes from Sara Beaumont: Montgomery, too, that is, should be seen to want “to help her readers to higher planes of thought and endeavour,” specifically with regard to womanly endeavour in the context of imperial expansion and anxiety about the reproduction of “the race.” Her imperatives in the “insidious moral” of the 1904 story indicate that her own sense of the work of the woman writer must be understood in the same terms as the work which Anne pursues from the end of the first novel to the end of the series — the idea of womanly and, even at this early stage, a fundamentally maternal duty which closes *Anne of Green Gables* and opens *Anne of Avonlea*, in the Whittier epigraph. The woman writer, that is, is also a “mother of the race,” her work necessarily instructional, with the “definite purpose” of presenting girl readers with a maternalist model. It is not simply coincidental that both Anne Shirley and Pearlie Watson become teachers; nor is it a simple indication of one of a very few career options for women in early-twentieth-century English Canada: Anne and Pearlie both function as metonymic representatives of the instructing woman writer herself, and as models of the maternalist ideology which both novel series are so interested in promoting. Both Pearlie and Anne are not only providing instruction to their fictional students, but to their readers as well.

The implication of this didacticism is that Montgomery’s writing, like McClung’s, should be seen to be embedded in an ideology of maternal feminism and to be reproducing a particular social model which takes up the imperialist position that Anglo-colonial women were especially valuable, as reproductive and moral agents who needed to be able to do their work for the good of “the race.” Critics have argued for many years about the feminism of the Anne books: when we situate the novels in relation to the early-twentieth-century idea of white woman as “mother of the race,” as texts which reproduce and promote this idea, it is possible to say that the Anne books are feminist because they perform the early-twentieth-century feminist work of valorizing the imperial mother, and, most importantly, of representing the imperial mother as a model for young girls. The Anne books thus work, as McClung’s fiction does, to awaken women to their duty and to mobilize them for the work of empire. Anne’s story through the eight novels, that is, is feminist precisely because it narrativizes a young Anglo-Celtic Canadian girl’s choice of motherhood, as a duty, as a vocation, and as a profession. Anne does not give up writing because she is not good at it, although she does belittle her work in a Jane Austen-esque way in the *House*

of *Dreams*, describing it as “pretty, fanciful little sketches” for children (*AHD* 19), not to be compared with the muscular and manly work of Owen Ford or even Paul Irving. Anne gives up writing because she sees her work as the production of “living” books. Her path is thus not represented in the series itself as a “decline,” although so many readers have, like Gillian Thomas, seen the narrative’s trajectory in this light: her path is to be understood as progressive, her taking up of motherhood as a professional decision. Anne actually turns out to be exactly the kind of mother-woman whom McClung would represent for her whole career as the “white hope” for “the race,” instinctively maternal, motivated by duty, improving the world as and with their children.

Describing the kind of “trained motherly and tactful women” she imagined working for “the department of social welfare, paid for by the school board,” to instruct young girls about pregnancy and birth control, McClung noted that “many mothers are ignorant, foolish, lax, and certainly untrained” (*In Times* 133). The foregrounding of a perceived need for the education of “ignorant” mothers, in part through the institutionalization of mothercraft, is a primary objective of McClung’s feminism, which aims to remind women as well as men of the “natural” caregiving qualities of women, the “normal” desire to have children and to care for them, and of the urgent necessity of this — according to McClung, largely untapped — maternal resource for the advancement of “the race.” “The woman movement,” according to McClung, should be understood to be “a spiritual revival of the best instincts of womanhood — the instinct to serve and save the race” (*In Times* 100). The awakening of this instinct in women is a crucial didactic object of McClung’s in the Pearlle Watson trilogy, as in so much of her fiction: it is also a similarly crucial object of Montgomery’s in the Anne stories — and well beyond. Indeed, it is possible to see most of Montgomery’s fiction undertaking two fundamentally didactic and definitively maternalist projects. First, it repeatedly and consistently constitutes heroines who are characterized by their inherent motherliness. Anne is joined, notably, but not only, by Pat of Silver Bush (1933-35) and Jane of Lantern Hill (1937), who are clearly committed to the values of domesticity and the directing of surplus maternal energy upon the community. Even Emily of New Moon is only offered fulfilment with the return of Teddy Kent: without home and children, as Janet Royal makes clear to Emily, and as Anne comes to see early in her story, success for women is to be seen to be a hollow thing.

Montgomery’s second maternalist gesture is as pervasive and ideological, in its almost certainly unavoidable interpellation or identificatory “hailing” of girl readers as maternal subjects-to-be: it is also a crucial point at which her work connects with McClung’s.¹⁵ As in McClung’s Watson trilogy, there is little in Montgomery’s longer work which does not undertake to foreground good mothers — or mother figures — by juxtaposing them

with bad ones. McClung deploys this strategy in *Sowing Seeds in Danny*, first, when she exposes the disjunction between Mrs. J. Burton Francis's ideas of mothering and her application of her "theories," and then when she draws attention to the shortcomings of the unmotherly Mrs. Motherwell. In both of these instances, it is Pearlie's superior mothering skills that make the "bad" mothering so apparent. Montgomery uses a similar methodology. In the first novel, Anne (and the girl reader) negotiate a range of models representing good and bad maternalism: Marilla, who finds her untapped maternalism through Anne's touch, is contrasted with Anne's previous caregivers and with Mrs. Peter Blewett; Marilla is joined by Mrs. Allan and Miss Stacey as mother figures who point Anne in the direction she will follow through the seven subsequent instalments. In *Anne of Ingleside* (1939), the last instalment which Montgomery would write, Anne's own good maternalism is juxtaposed with the lack of mother-love in Christine Stuart who speaks in a "hard" voice: "I'm afraid I'm not the maternal type. I really never thought that it was woman's sole mission to bring children into an already overcrowded world" (AI 310). Since this has been Anne's "sole mission," we cannot but see her comments as reminding us once again that there is little space in the world Montgomery constructs for women who are not the "maternal type."

The contrasting of good and bad mothers which we see in the Anne books is similarly taken up in other novels: *Jane of Lantern Hill* and the Emily books likewise draw attention to the effects upon the two heroines of their maternal caregivers and their success or failure at nurturing the next generation of mothers. Even in the late 1920s and early '30s, the distinction between good and bad mothers — or between women who follow their maternal "instinct" and those who do not — is arguably the point upon which her fiction pivots. The Pat books and *Jane of Lantern Hill* are both profoundly domestic and maternal. The 1929 novel, *Magic for Marigold*, is a text in which "mothercraft" is actually invoked as a discourse of educated and "scientific" maternalism, represented for Marigold by her aunt Marigold (MM 273). The 1931 "grown-up" work, *A Tangled Web*, foregrounds the differences between Nan — a "new woman" — and Gay Penhallow as signs of their suitability to reproduce the race. What is clear is that Montgomery, like McClung, was engaged in an ideological work of narrativizing maternal "duty," her own "duty" as a writer closely resembling that of the early story, "to help her readers to higher planes of thought and endeavour." Montgomery's Anne books thus ought to be situated, with the novels which McClung was producing at the same time, in relation to the ideologies of first-wave feminism which they are reproducing. In both the Anne books and the Pearlie Watson series, girls in English Canada are being presented with models of imperial maternalism and, in effect, are being inculcated into imperialism's increasing interest in professionalizing motherhood not only as a "duty," but as a "domestic science" practically applied. In both series what we see is a model mother-woman whose object is to teach young girl

readers how, as McClung puts it, to “think.”

As is the case elsewhere in the Empire, the increased prominence of the imperial mother in Canada in the first decade of the twentieth century can be traced in a range of ways, all of which can be seen as ideological, working to interpellate white women as imperial subjects whose constructed “duty” to reproduce accorded them a particular value and privilege in the context of the period’s expansionism. It is also possible to see the rise of the imperial mother in an increased emphasis upon inculcating children into a gendered culture of empire-building: it is well known that Baden-Powell founded the Boy Scouts and the Girl Guides after the Boer War crisis, in the hope that the Empire could be saved by improving the next generation through physical and moral education. Little boys were to grow up to be better soldiers than the previous generation of young men had proved to be; little girls were to become better mothers than the women who had produced the soldiers of the 1890s. In English Canada, where the ideas of maternalism were finding such purchase in the context of the expansionist west, the ideological work of teaching girls to be good “mothers of the race” is discernible in the formation of numerous organizations, such as the Girl Guides, the Canadian Girls in Training, and the Girls’ Friendly Society. It is evident in the new emphasis in the early twentieth century on the teaching in elementary and high schools of “physical culture” and domestic science. It also underpins the emergence of a new imperial genre of fiction which was based, like Montgomery’s and McClung’s, in a discourse of educated maternalism, and which worked to “sow seeds” of race, gender, empire and duty in the next generation.

Notes

- 1 Gerson addresses this issue in two articles, cited here.
- 2 Butler fought for many years for the repeal of the Contagious Diseases Acts, which had been passed 1864, 1868 and 1869 in an effort to regulate prostitution and the spread of sexually transmitted diseases. The Acts made it possible to submit any woman suspected of prostitution to an internal physical examination for signs of disease. See, for instance, Judith Walkowitz’s discussion of Butler and her work against regulation in *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London*.
- 3 McClung, like other feminists of the period, notes the implications of the Boer War, pointing out in *In Times Like These* that “the British War Office had to lower the standard for the army because not enough men could be found to measure up to the previous standard, and an investigation was made into the causes which had led to the physical deterioration of the race” (166).
- 4 The phrase is used by Ernest Thompson Seton in an article published in the immigrationist magazine, *Canada West*.
- 5 See Cecily Devereux, “New Woman, New World: Maternal Feminism and the New Imperialism in the White Settler Colonies.”

- 6 See, for instance, a recent report on the front page of the *National Post* (A1; B12) which makes reference to work done by David Howes and Constance Classen on similarities between *Rebecca of Sunnybrook Farm* and *Anne of Green Gables*. See Classen's article in issue #55 of *CCL* which first noted this theory.
- 7 MacMillan also notes that Montgomery and McClung have "maintained their hold [only] as producers of paraliterature in the subgenres of children's fiction and social polemic" (208).
- 8 Randi R. Warne's *Literature as Pulpit* marks a new academic interest in McClung, as does the University of Toronto reprint edition of *Purple Springs* and the University of Ottawa *Stories Subversive*, edited by one of McClung's most recent biographers, Marilyn Davis. For a review and analysis of recent shifts in the study of McClung, see Janice Fiamengo's extremely useful article, "A Legacy of Ambivalence: Response to Nellie McClung."
- 9 For a fuller discussion of the maternal trajectory of the Anne novels, see Cecily Devereux, "'Not One of Those Dreadful New Women': Anne Shirley and the Culture of Imperial Motherhood."
- 10 The theories of Mrs. Francis, we are to see, are not applicable to the real problems of the Watson family: she lectures about "motherhood" to Mrs. Watson, but does not recognize, until she is taught otherwise by Pearlie, that the work of "mothering" as McClung presents it is a practical extension of the work of caring for children at home. Maternalism, as it is presented in *Sowing Seeds in Danny*, situates women as social caregivers, and society (or significant portions of it) as children needing care.
 A figure not unlike Mrs. Francis appears in Montgomery's fiction: in *Anne of Ingleside* Mrs. Parker is engaged in similar work, writing an "Institute paper on 'Misunderstood Children'" (49), while ignoring her own. Her theories are presented as "en-crust-ed" because they are not based on experience or practice. Jennifer Litster has pointed out to me that Montgomery makes a similar suggestion about contemporary theories of motherhood in the short story, "Penelope Struts Her Theories."
- 11 For example, Freud's theories of femininity and the Oedipal phase for boys are arguably invested in an ideology of reproduction: women who do not want children are "neurotic."
- 12 This poem ends with an image of domestic harmony: on concluding the story of the woman who marries the farmer, the narrator takes the position that,

... musing on the tale I heard,
 'T were well, thought I, if often
 To rugged farm-life came the gift
 To harmonize and soften;

If more and more we found the troth
 Of fact and fancy plighted,
 And culture's charm and labor's strength
 In rural homes united,—

The simple life, the homely hearth,
 With beauty's sphere surrounding,
 And blessing toil where toil abounds
 With graces more abounding. (89)

- 13 Anne uses this phrase in *Anne of Ingleside*, when Christine Stuart asks if she has given up writing. "Not altogether ... but I'm writing living epistles now" (312).
- 14 Montgomery did not especially like McClung. After attending a dinner held in honour of McClung by the Canadian Authors' Association in 1921, Montgomery wrote disparagingly of McClung in her journal, observing that although "handsome," she was "glib of tongue," making "a speech full of obvious platitudes and amusing little stories which made everyone laugh and deluded us into thinking it was quite a fine thing — until we began to think it over" (25). The two women did not correspond regularly.
- 15 French Marxist philosopher Louis Althusser uses the term "in order to explain how ideology constitutes and 'centres' subjects in the social world" (*Encyclopedia of Contemporary Literary Theory* 566): "[T]he human subject is given back, through ideology, an imaginary construction of his own autonomy, unity, and self-preservation. [Althusser] argues that ideology 'recruits' individuals and transforms them, through the 'ideological recognition function,' into subject. This recognition function is the process of interpellation: ideology 'interpellates' or 'hails' individuals, that is, addresses itself directly to them.... All hailed individuals, recognizing or misrecognizing themselves in the address, are transformed into subjects conceiving of themselves as free and autonomous members of society that has in fact constructed them" (Ross King, *Encyclopedia of Contemporary Literary Theory* 577). See Louis Althusser (127-86).

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In the News: Anne of Green Gables and PEI's Turn-of-the-Century Press

• Kate Wood •

Résumé: Cet article compare l'arrière-plan idéologique d'**Anne et la maison aux pignons verts** et celui des journaux de l'Île-du-Prince Édouard à la fin du XXe siècle. Au sujet de l'éducation, du statut des sexes et du rapport à la société, ces journaux ont forgé des discours dominants qui se manifestent dans le récit de L.M. Montgomery. Celui-ci leur résiste mais finit par les entériner. D'où un roman polyphonique ancré dans un dialogue avec les voix culturelles des journaux de l'époque.

Summary: This article investigates **Anne of Green Gables** and Prince Edward Island's turn-of-the-century newspapers. By focusing on education, community, and gender, the article argues that the newspapers both reflected and created pervasive dominant discourses that manifest themselves in **Anne of Green Gables**. Montgomery, in turn, both resists and ultimately conforms to these dominant discourses, creating a layered text that works in dialogue with the print culture of its own time.

We can better understand L.M. Montgomery's significance as an icon in Canadian popular culture today if we recover her relationship with the popular culture of her own time. In this article, I examine the author's most famous novel, *Anne of Green Gables*, from within Montgomery's own print culture by placing the text alongside the most powerful and pervasive medium of its time — the newspaper.¹ Prince Edward Island was, to quote Marie Campbell, a "word bound culture," host to a plethora of voices in print. Each of these voices contributes to the creation of an historical record that offers scholarship access to the dominant discourses circulating in turn-of-the-century PEI.

I examine the discourses surrounding community, education and gender, illustrating how these are expressed both in the news and in *Anne of Green Gables*. I begin by looking at community, with a focus on the shared

relationship between the newspapers and *Anne of Green Gables*. Next, in my discussion of education, I argue that flexible notions of education on the Island resulted in Montgomery's characterization of education in *Anne of Green Gables*. I continue my analysis by examining gender from within the same framework, exposing the rigidity of Island doctrines of femininity and masculinity and placing *Anne of Green Gables* alongside them. I argue that, while offering echoes of resistance to dominant constructions of gender, L.M. Montgomery created a text that embodies the master narratives of her culture, time and place.

My primary archives are two Charlottetown papers: *The Patriot* and *The Examiner*.² I have focused my research on the time period extending from 1880 to 1911 (the year Montgomery married Ewan Macdonald and left her Island for good). For the purposes of this article, however, my emphasis is centred upon the years directly surrounding the conception, writing, publication, and reception of *Anne of Green Gables*, years that approximately cover the first decade of the twentieth century.

Why look at newspapers for traces of dominant cultural discourses? In PEI at the turn of the century, there was no greater communications tool than the printed page, no more pervasive forum to discuss the issues of the day, to check out the products most in demand, and to absorb the most heavily-circulated cultural ideologies of the time. By offering what Aled Jones calls, in *Powers of the Press*, "a narrativisation of the world" performed throughout the paper by different voices, the newspaper in fact created an entire, complex world (Jones 92). Claiming to represent a society, the press also has a role in forging, influencing, and determining that society (Jones 90). The narrative impulses propelling newspaper production are ones that are replicated, with significant variation, in fictional texts. Thus Montgomery, in her construction of a fictional world that resembled the Island, was engaged in a similar process of "narrativising" her world, based, in part, on the running narrative she was met with daily in the public press of her province.

Islanders were born into a certain newspaper readership, just as they were born into a certain religion. A Liberal Islander, for example, had little choice but to read *The Patriot* — choosing any other newspaper would have been tantamount to treason. But it is also clear that cross-reading did occur. Islanders would have had to read more than one paper to understand fully the contents of any. Dialogue defines these papers more than any other factor: the majority of *The Patriot*'s outbursts are in direct reply to the contents of *The Examiner*, showing the shared readership between the two papers. This observation is perhaps nowhere as relevant as it is when applied to a discussion of community notes appearing in Island newspapers.

Community notes appear in both *The Patriot* and *The Examiner* daily. Signed in pseudonym, notes range from detailing the weather, to noting the

comings and goings of various villagers, to offering sarcastic reflections on rural life. Such notes appear to be submitted without solicitation and they appear sporadically, suggesting that they were penned in leisure hours. Some towns, like Earncliffe and Donaldston, are represented almost weekly; others, like Montgomery's Cavendish, are represented only once or twice a year. Correspondents from any town or settlement, however small, qualify for publication; neither wit nor regularity are key requirements. One must simply write and submit to enjoy the glory of one's name in print. But one must also beware that once published, any glaring grammatical, philosophical, or observatory flaw is subject to the ridicule and attack of correspondents from other newspapers.

For example, the following appeared in *The Examiner* under "Upton Notes" on May 6, 1904: "After reading the answer of the Dundas correspondent of *The Patriot* I have come to the conclusion that she knows as much about politics as a puff adder would know about cornmeal porridge" (2). Critical commentary can, however, be levelled in the newspapers simply as a means of letting off a little hot air, as the following brief but very cranky comment aimed at a competing newspaper attests: "*Guardian* brag is sufficiently sickening at any time, but in this warm weather it is simply nauseating. Self praise is no praise" (*The Patriot*, July 20, 1904, 2).

Any discussion of community correspondence in PEI's turn-of-the-century presses must privilege *The Examiner* over *The Patriot*. Sharp, witty, and frequent, *The Examiner's* correspondents outshine their counterparts in originality and rhetorical flair. Men like the pseudonymed "Rex" of Earncliffe and "Starlight" of Donaldston interact on the pages of *The Examiner* throughout the first decade of the twentieth century, but with most energy and enthusiasm in the years directly surrounding Montgomery's writing of *Anne*, suggesting that Montgomery's creative impulses did not flourish in isolation. As Montgomery wove her community discourses into her fiction, country correspondents were engaged in a similar process in the newspaper. "Starlight" of Donaldston writes:

What is going to be done for the winter's amusement? It is high time to be evolving a programme. Intellectual culture is needed for young and old. A community without it is not in a progressive state. Our young men are desirous to have some intellectual exercise. Let us have a debating society, to meet every Thursday night in Glendale school during the winter months, or some such interesting and instructive amusement. (December 8, 1904, 7)

"Starlight's" discussion affirms that community, in isolated rural PEI, was providing its members with intellectual and social stimulation, an idea that is reinforced throughout *Anne of Green Gables* with concert recitations (203), Sunday school picnics (90), the formation of the story club (210), and Ladies

Aid meetings (213). Montgomery even makes an explicit link between community events and community notes. Diana says to Anne, "Mind you, Mr. Allan is going to send an account of it to the Charlottetown papers." And Anne replies, "Oh Diana, will we really see our names in print? It makes me thrill to think of it . . ." (203). This quotation suggests that notes in fact reinforce and validate community events by their appearance in public print.

In *The Examiner*, community writing concerns must be balanced with the many demands of agricultural life. On November 20, 1903, "Ben Bramble" of Dundas writes:

Like most other men who have to procure their livelihood by tilling the soil, Ben has been too busy of late to write up even a few of the many important things that have daily been taking place in this bustling section of PEI Island. (7)

"Ben's" sense that his world must eventually be written reveals a mentality shared by the voracious contributors to *The Examiner* and by Montgomery. Alternately critical, insinuating, and gossipy, correspondents write to *The Examiner* to exercise their brains and vent a creative energy that does not otherwise have an outlet. And, perhaps more sinisterly, notes serve as gossip made more legitimate and potentially destructive by their appearance in a published forum. Verbal sparring appears frequently in the pages of the newspaper and is not limited to levelling criticisms at non-correspondents. Power struggles surface, not only across but also within papers. On April 3, 1905, "Rex" from Earnscliffe is almost usurped from his role as contributor by a blunt "Boss:"

Rex — You should give up writing for the paper; you cannot write notes as good as an old hen. The trouble is you think you can. But you can't. Please stop, you make me awfully tired. Go West two years. We would have better crops. Do anything but write notes. But if you must write, write on a snowbank. (2)

"Rex" comes back nine days later with the following words:

'The Boss' — and so you are 'boss' are you? Boss of what — hencoop or crow's nest? The latter we presume, so we apologize to our readers for paying attention to a 'Crow' [sic] Now 'Boss' if you ever poke your head out of the nest again to pick at Rex, we will surely scatter your feathers on a snow bank — and there will be one 'crow' less in a district near Earnscliffe — Ta ta. (April 12, 1905, 7)

Community is thus built by creating a printed world that mimics the fractious real one. "Rex" and "The Boss" and "Starlight" write into the paper

with a sense of performance, enjoying the public display of their words. Shaping and reflecting communal concerns, the newspaper becomes, as J. Herbert Altschull writes in *From Milton to MacLuhan*, a “billboard” for its audience (212).

The relationship between communal activity and the newspaper is clear: the paper serves the needs of the community, compensating for distance, isolation, and a very poor mail service. A product and producer of hegemonic discourse, *The Patriot*'s turn-of-the-century byline reads, “all the news that's true and fit to print.” *The Patriot* and *The Examiner* undoubtedly shape Prince Edward Island, but the newspapers are also shaped by the community they seek to represent. As such they are an important and pervasive part of communities, households, and conversations across the Island and find their way into the alternate discourses produced within its community. One such discourse is Montgomery's *Anne of Green Gables*.

Unlike Montgomery's *Emily* novels, *The Golden Road*, and the later *Anne* novels, *Anne of Green Gables* contains few direct references to the newspaper. And yet the newspaper's presence in shaping Avonlea's sense of reality, particularly Avonlea's sense of the outer world, is palpable throughout the story. When Mrs. Lynde learns of the Cuthbert's adoption plan, her reaction is heavily influenced by the “sensational” as it would have appeared in local papers:

‘Well, Marilla, I'll tell you plain that I think you're doing a mighty foolish thing — a risky thing, that's what.... Why, it was only last week I read in the paper how a man and his wife up west of the Island took a boy out of the orphan asylum and he set fire to the house at night — set it on purpose, Marilla — and nearly burnt them to a crisp in their beds.’ (7)

From the very outset, *Anne of Green Gables* is about synthesizing the various voices at work within a rural community.

Montgomery's novel is made up of a variety of different voices. The narration remains rooted in a kind of third person, omniscient perspective, but Montgomery uses indirect discourse to convey the eternal, important, and pervasive presence of the all-powerful community voice:

Junior Avonlea found it hard to settle down to humdrum existence again. To Anne in particular things seemed fearfully flat.... Could she go back to the former quiet pleasures of those faraway days before the concert?... Eventually, however, Avonlea school slipped back into its old grooves and took up its old interests. To be sure, the concert left traces ... Josie Pye and Julia Bell did not ‘speak’ for three months, because Josie Pye had told Bessie Wright that Julia Bell's bow when she got up to recite made her look like a chicken jerking its head, and Bessie told Julia.... Finally, Charlie Sloane fought Moody Spurgeon MacPherson because

Moody Spurgeon had said that Anne Shirley put on airs about her recitations, and Moody Spurgeon was 'licked:' consequently Moody Spurgeon's sister, Ella May, would not 'speak' to Anne Shirley all the rest of the winter. (205-6)

This quotation illustrates that the same kind of power struggles and internal conflicts exemplified by "Rex" and "Starlight's" correspondence find a place in Montgomery's text; Avonlea is not drawn as uniformly harmonious, but instead mimics the Island communities shown in the newspapers: community is figured as problematic, powerful, and pertinent to the lives of its members.

Furthermore, Anne's conversation is continually peppered with phrases like "Mrs. Lynde says ..." (207) or "Mrs. Allan says ..." (207). Disdainful and envious references to Josie Pye (252) indicate that individual experience and understanding is, in a rural community, bound up with a wide variety of different voices, personalities, narrators, and conflicts. *Anne of Green Gables* extends the community voice presented in the newspapers of the Island outside of the realm of supposedly factual public discourse and into its own fictionalized world, suggesting that the ideas infusing every country note were a part of a larger Island discourse. In both the Island newspaper and in the Island's most famous fictional text, we can see that the watchful community is figured as central and controlling, that language is privileged over plot and fact, and that provincial realities are shaping Island ideologies and manifesting themselves in public discourse. One of the most prominent of these public discourses is education.

Mary Rubio has commented extensively on the cultural influences shaping the Island's perception of education in "L.M. Montgomery: Scottish-Presbyterian Agency in Canadian Culture." Rubio suggests that Scottish-Presbyterian educational principles defined Prince Edward Island, a province largely settled by Scots.⁴ Rubio traces the history of education in Scotland, noting that public education was instituted by the ruling Presbyterians in late-seventeenth-century Scotland. Subsequently in PEI, the transplanted Scottish conceptions of education were both advanced and organic (91). Further, Ian Ross Robertson writes, in "Reform, Literacy and the Lease: The Prince Edward Island Free Education Act of 1852," that PEI was the "first of the Maritime provinces ... to establish 'free education'" (53). Dominant discourses on the Island well into the twentieth century reinforce PEI's continuing commitment to education.

One cannot read more than a few days of *The Patriot* or *The Examiner* before stumbling on extensive articles titled, for example, "Public Schools Report for 1895" (*The Patriot* March 31, 1896, 2) or "Our Education" (*The Patriot* March 1, 1909, 2). Exam scores and final grades are reported and published for every single student from each school — from local rural one-

room schoolhouses to the Prince of Wales College, from kindergarten to university. Education is rivalled only by election news as the hottest topic in the Island newspaper. Similarly, in *Anne of Green Gables*, school achieves a central position in the novel; the doctrine that education performs a vital social duty is established with Anne and Gilbert's consistent pursuit of academic excellence (136).

But despite all that is written in praise of the Island's educational system, there is room for criticism; Montgomery certainly gets her shots in, as do the newspapers of the era. At the turn of the century, *The Patriot* publishes an ongoing series of articles by a Judge Warburton. Entitled "Education As It Is," the articles assert that Islanders must remain vigilant in their pursuit of academic excellence. Warburton exposes and suggests solutions to a variety of educational problems on the Island. The first report of the series appears on June 4, 1901, and begins:

When our Public Schools Act, 1877, was placed upon our Statute Book it was not only well abreast of the times but may fairly claim to have placed our Common School System in the very front. But the world moves, great advances in educational matters have elsewhere been made since 1877, while ... our system has practically no real advance except in cost. What was well in the van [sic] of educational progress twenty-three years ago is no longer in that proud position. (7)

Thus, a character like Montgomery's ineffectual Mr. Phillips would have been all too familiar in the domain of the real on Prince Edward Island; teaching was a choice often made for reasons of survival, accompanied by fairly pitiable compensation (Sharpe 132). Montgomery writes:

Mr. Phillips was back in the corner explaining a problem in algebra to Prissy Andrews and the rest of the scholars were doing pretty much as they pleased, eating green apples, whispering, drawing pictures on their slates, and driving crickets, harnessed to strings, up and down the aisle. (111)

The impression such a criticism leaves suggests there was a grey area separating PEI's lofty ideas about education from practical application. Appearing in *The Patriot* on June 28, 1901, the following article reinforces this idea:

To reach the maximum results our schools must be supplied with properly qualified teachers. This can be effected only by making remuneration for work faithfully performed.... Till this is done the present undesirable condition of things must remain, and the irreparable loss is the parents and the children's. ("Education and Teachers" *The Patriot* June 28, 1901, 4)

Contradictorily, on an island where education was highly prized, remuneration for teachers was barely livable. An article on the Teacher's Convention in September 1901, appearing in *The Patriot*, affirms the idea that teaching was compensated inadequately: "The fact is only too evident that teachers are too poorly paid and therefore too poorly qualified" (September 12, 1901, 4).

The Patriot and Montgomery are not exclusively negative, however, in their presentations of education on the Island. As Gabriella Ahmanson notes, Montgomery eventually dismisses the lamentable Mr. Phillips and replaces him with the infinitely more-qualified Miss Stacey, who is eventually replaced herself by Anne (140). One receives a picture of education on the Island in a state of hopeful progress; the newspaper's unrelenting goal is undoubtedly to better educational practice on PEI. The following article appeared in *The Patriot* on July 3, 1908:

The greatest triumph of civilization is undoubtedly the efficiency and capability of the public schools. There is much in the modern world that is still discouraging and unsatisfactory, but there is one thing upon which every man can congratulate himself and his generation — the fact that we have progressed far enough to give education free to every child born in Canada. (*The Patriot* July 3, 1908, 4)

The Island, in its newspapers and its novels, prides itself on an educational system that, although flawed, is reflective of a history that values the intellectual (Rubio "Scottish").⁵ But the ideological flexibility identifiable in Island education (which educated both males and females) had its limits when extended outside of the classroom and into the home. An examination of gender in the novel and the news illustrates that discourses concerned with the public sphere were infinitely more expansive than those concerned with the private.

Both *The Patriot* and *The Examiner* abound with poetry, anecdotes, and stories offering women up as the model of domestic purity and morality. Passivity and generosity are presented as the most integral characteristics of womanhood. The notion that women are inherently suited to life in a domestic sphere reinforces the idea of the differences between men and women widely circulating in British culture of that era (Poovey). These differences manifest themselves in such a way to ensure that men are viewed as separate, active entities, while women are only represented in regards to their relationship with men, as lesser counterparts, never partners (Shevelov). The following excerpted piece, which appears in *The Examiner* on November 27, 1905, demonstrates this:

Comparing man with women, Professor Chamberlin of Clark University says:

He is more gifted in art.
He has greater business capacity
...
He has more genius.
He is more intellectual.
He is more logical.
...
We might add that:
He drinks more whiskey.
...
He stays out later at night.
...
He gets in jail oftener. (3)

“She” does not appear at all. While the implication of this piece is to illuminate male weaknesses in comparison to implied female strengths — morality, emotion, purity, and modesty — it is clear that men are given the better part of the deal. Defined only by what she does “less,” woman is slotted into a virtuous and stifling place on the pedestal of femininity; she is denied agency, representation, diversity, and voice; she is understood only in her relationship to men, and from there only within the home.

Women’s columns offer a further, slightly more complex means for charting changes in gender ideologies. Examining *The Patriot’s* relationship with the column entitled “Woman and Home,” for example, one can see that representations of women undergo seismic shifts in the newspaper. Often appearing on the front page throughout the 1890s, this column is pushed to the fourth page in the final years of the decade, and then, by the end of 1900, disappears altogether. “Woman and Home” was several columns in length and appeared to be imported from an outside source. The column often discusses the activities of urban American women, leading one to assume that it was produced in the US and syndicated for outside markets.

“Woman and Home,” while certainly reinforcing popular notions of a woman’s place in Victorian society and planting her firmly in the home, also transgresses nineteenth-century perceptions of domesticity. Publicizing the achievements of women in the public sphere, the column does not limit itself to Victorian ideals and instead promotes the image of woman as capable, dynamic and competent both inside and outside of the home. A typical column, appearing on the third page on February 16, 1900, contains a small article celebrating Julia Holmes Smith, a woman who broke out of a traditional role and “pursued the study of medicine in the Boston University School of Medicine for three years.” The article details Dr. Smith’s path to fame with approval. But discourses applauding female successes are at least partially neutralized by more traditional perceptions of a woman’s place. The article directly following the piece on Dr. Smith reads:

Girls Men Want to Marry

Men who are looking for wives are growing more cautious daily. The up to date maiden of society must be careful if she would wear orange blossoms.... Remember, girls, men are born hunters. They value the girl who is not to be had for the first asking.... Odious mannerisms are fatal to a girl. Giggling simply maddens some men. One girl missed becoming the wife of a nabob because she 'sniffed.'

Such discourse affirms the idea that marriage was still considered as of primary importance to even progressive women, and that passivity and repression were helpful in winning a husband. The title of "Woman and Home" itself implies that dominant discourses about domesticity are the ones most affirmed by the publication, but it would be unfair to suggest that this column, like *The Patriot* or *Anne of Green Gables* itself, was predictable in its messages. Women's voices in *The Patriot*, after the disappearance of "Woman and Home" at the turn of the century, are heard directly only in advertising testimonials and in the poetry section, represented most notably by L.M. Montgomery. While women's voices are not regularly given space within the newspaper, references to their presence and their potential power abound.

Representations of women appearing in the newspapers, within community notes, advertising and on the front page, firmly place women in the home. Subsequently, concerns about the potential ramifications of entrenching such public discourses into daily, private life surface within the pages of the newspapers. Patriarchal anxieties about how gender inequalities translate into issues of control manifest themselves in editorials, anecdotes and, particularly, country correspondence in the newspapers. Prevailing gender inequalities certainly did not mean that women were devoid of power. The domestic sphere may have been devalued historically and in its relationship to the public sphere, but husbands and fathers often had little choice but to recognize women's power both within the home and in the local community.

Ultimately subject to patriarchal rules and inequalities, women had to be subversive in their claims for control, and anxiety about the power struggles inherent in a domestic relationship are consistently signalled in the news. Excerpted from the Chicago *Inter Ocean*, the following appeared on page three of *The Patriot* on February 22, 1900:

The Resourceful Woman ...

... the door to the room stood partly open, and the result was that she ran into the door. In spite of the usual application for injuries of that nature the bruise just over her eye was painfully in evidence in a very short time, and her husband was sympathetic.

'Yes; it does hurt,' she said in reply to his question. 'It pains me a great deal. I think I ought to get \$50 for that.'

'Fifty dollars!' he exclaimed. 'From whom?'

'From you.' She replied.

'But I didn't push you into the door ...'

'Nevertheless,' she asserted. 'I think that bruise is worth \$50 ... I need it to get that gown I spoke to you about.' She explained.

'Oho! So that's it,' he returned. 'You want to work my sympathies to get the gown I have already refused to buy for you. Well, it won't do.'

'... Suppose I should knock over a few chairs, rush around the flat noisily for five to ten minutes and then tip over a table,' she suggested ...' Then suppose after making such a racket as that, which could not fail to arouse the curiosity of the neighbors, I should go out on the street tomorrow with this swollen and discolored eye.... Suppose when I was asked how it happened I should appear ill at ease, laugh in a constrained sort of way and after some hesitation say I ran against a door.'

'You wouldn't do that?' he exclaimed in alarm....

'What would they think of you?' she went on. 'What kind of reputation would you get in this neighborhood?'

... she got the gown. A resourceful woman can profit even by her misfortunes.

Scholars have noted that gossip is an effective way for women to exert some social control, particularly in rural communities. Patricia Meyer Spacks's *Gossip* is a book length study of the power of talk. Montgomery critics have extended Spacks's analysis to relate specifically to works like *Anne of Green Gables*. Rubio writes:

In a patriarchy, a woman's personal power lay largely in what she could manoeuvre by using language (flattery, nagging, or subtly manipulating her husband); women's public power lay in their being able to censure through community gossip ... women could wreak havoc through the innuendos of gossip. It was not only a source of entertainment but also a form of social control. ("Subverting" 21)

Rubio's assertions about the potential of gossips are mirrored in the preceding anecdotal story of extortion and the truth of the implication of her assertions is equally mirrored in printed contributions of male correspondents, attempting to silence and devalue women "gossips." Anxiety about the power of women, located specifically in their ability to shape community perceptions, is a theme that recurs in community correspondence in Island news, as well as in *Anne of Green Gables*.

There is a distinction made, in *The Patriot* and *The Examiner*, between the local news described in published country correspondence and that whispered in country kitchens; it is a distinction based upon categories distinguishing the legitimate from the frivolous, skill from weakness, patriar-

chy from matriarchy, male from female. Despite the fact that male country correspondents are often circulating information culled directly from the private sphere, they never consider naming themselves gossips. Such a moniker, it seems, falls securely on the female sex.

Male commentary on the power of the female gossip subculture can range from tolerant and mocking to vaguely threatening and definitively patronizing. On October 14, 1903, the following appears in *The Examiner*: "Some of our correspondents are sending the latest news by the *new telewoman system*, which they find much better and faster than by mail" (7; my emphasis). "Starlight" of Donaldston writes, more maliciously, on December 5, 1904:

Our local gossip announces that they have been talking too much of late and says that they are going to keep quiet awhile. We fear, however, that the good gossips control over their speaking apparatus is nominal rather than real, and that they are overestimating their power of self representation. (*The Examiner* 3)

"Starlight" himself is a very regular contributor to the pages of *The Examiner*; his writing often contains news of marriages, illnesses, deaths, and social happenings — but never, according to "Starlight" or his contemporaries, "gossip." Ahmansson notes:

Gossip is traditionally seen as a female occupation. It is therefore not strange that the word has negative connotations and is supposed to be combined with a great deal of spite and ill feeling. It is also seen as a way of wasting time ... No matter what definition one chooses, gossiping is a means of communicating local news to a relatively small circle of people. When printed, gossip is about people who are well known to a general audience, treating them in fact as everybody's next door neighbour.

By definition it is therefore impossible to gossip about great things; one cannot gossip about God, the infinite, man's eternal struggle with good and evil, the universal... (39-40)

According to Ahmansson's discussion then, and according to the male correspondents' refusal to recognize themselves as gossips, despite their focus on the local and the everyday, men cannot be gossips by virtue of the fact that their every interchange, unlike women's in turn-of-the-century culture, is infused with the potential of greatness and the respect due to the legitimate. In *Anne of Green Gables*, however, Montgomery offers the possibility that female gossip can in fact be associated with a kind of community power and greatness, providing a counter to the narrow, patriarchally-voiced disparagement presented in the newspapers. Montgomery presents an illustration of the power derived from female gossip that is only hinted at, filtered through male voices, in the newspapers.

Mrs. Lynde, strong, domineering, controlling and militantly domestic, challenges the simplistic image of the passive, idealized lady by giving shape and voice to the rural “telewoman” residing on the margins of public discourse and consistently mocked because she carries the kind of power voiced in anxieties suggested by country correspondence. The pragmatic and verbal Mrs. Lynde is certainly never fully supported by Montgomery or her core characters, but she is conveyed as a social inevitability. Her seemingly unchallengeable power is felt by all she comes in contact with, as Anne learns in her first explosive meeting with her. Marilla is horror-stricken at Anne’s initial treatment of Mrs. Lynde, not because she recognizes it as unwarranted or unjust, but because she recognizes the extent of this woman’s community power:

How unfortunate that Anne should have displayed such temper before Mrs. Rachel Lynde, of all people! Then Marilla suddenly became aware of an uncomfortable and rebuking consciousness that she felt more humiliation over this than sorrow over the discovery of such a serious defect in Anne’s disposition. (66)

Marilla later tells Anne, “Well, you made a fine exhibition of yourself I must say. Mrs. Lynde will have a nice story to tell about you everywhere — and she’ll tell it, too ...” (67). Mrs. Lynde’s power as a gossip is recognized as potentially destructive within the small rural community; she, like *The Patriot’s* “resourceful woman,” has the power to create people and destroy futures with her network of talk.

In illustration of this power, virtually every page of Anne’s dialogue is peppered with the phrase “Mrs. Lynde says ...,” suggesting that Mrs. Lynde’s ideas, while they are both accepted and rejected by Anne and by the narrator, are not to be lightly dismissed (Davey 168-9). Mrs. Rachel Lynde has weight in Avonlea. She functions as the “telewoman” feared and mocked by legitimized gossips like “Starlight”; she fills in the blank spaces implied by country correspondents’ intolerance of gossips and the patronizing tone extended to them, by allowing the reader to understand that such women were not to be ignored. Montgomery thus broadens the narrow boundaries of a newspaper like *The Patriot* or *The Examiner* in her depiction of Mrs. Rachel Lynde by writing her into a new kind of discourse. *Anne of Green Gables* draws the private sphere as an active sphere, full of power exchanges and meaningful moments demanding recognition and discussion. Ultimately, however, Montgomery cannot resist echoing the sentiments of male country correspondents and consistently using her third-person narrative voice to patronize and undermine Mrs. Lynde.

Mocking comments are sporadically introduced to rupture Mrs. Lynde’s power by pointing out her weaknesses; “Mrs. Rachel Lynde swept out and away — if a fat woman who always waddled *could* be said to sweep

away ...” (66). Thus despite drawing the character as powerful and endowing her, and therefore the private sphere, with a kind of strength, the reader is taught not to take Mrs. Lynde without the requisite grain of salt. Ultimately, reflecting the dominant discourses of her time, Mrs. Lynde’s character is not drawn without hesitation; despite her possible representation as a matriarch in Anne’s world, and despite her characterization as a powerful female gossip, Mrs. Lynde serves, finally, as a representation of patriarchy and a patriarchal voice. Further analysis of the patriarchal voice inherent in Island gender discourse as it is manifested in the news will illustrate why Montgomery’s characterization of Mrs. Lynde, and each of her characters, is ultimately problematic.

The following article appears on the front page of *The Patriot* on December 2, 1880. While its appearance predates Anne’s publication by over two decades, the ideologies contained within it offer a foundation for the kind of separate sphere doctrines that are embedded more implicitly in later news production and in *Anne of Green Gables*, itself set in the 1880s. Titled “Shpenhauer’s [sic] Opinions on the Sex,” the article, obviously imported from an outside source, reads:

The mere aspect of woman proves that she is destined neither for great labors of intelligence nor for great material undertakings. She owes her debt to life not by action but by suffering; she ought, therefore, to obey man, and to be his patient companion, restoring serenity to his mind.

... Women are and will remain in their ensemble the most accomplished and the most incurable of Philistines, thanks to our social organization which is absurd to an extreme degree, and which makes them share the title and situation of man, no matter how elevated he may be.

Like the excerpt comparing women and men cited earlier, women are viewed only in terms of their “lesser” value to men.

It is ultimately the same patronizing voice that is responsible for the local news. Women, in turn-of-the-century PEI, are subject to a controlling, sometimes diminishing, always authoritative, patriarchal centre of power and control. The following appeared on the front page of *The Examiner* on July 7, 1909, scoffing at the stirrings of feminism in Toronto:

It was declared at the Women’s Congress in Toronto that one-half of the women in asylums and in their graves were mad or dead because of their husbands; that only about ten per cent of marriages were so satisfactory to justify their being undertaken; that in Canada it is woman’s lot to be nearly thrashed before she dies; that divorces are less frequent because women have not the courage to ask for them — and more of the same sort. Can this be so? Or was the hot weather of Toronto too much for the fair one’s nerves. (*The Examiner* July 7, 1909, front page)

The editorial voice of *The Examiner* turns the active, angry female reformer into an object of scorn. The force of patriarchal thinking is made manifest, and it becomes clear that, for the most part, dissension in any representation of gender ideologies would not have been supported from within the culture. Montgomery was, of course, absorbing and reflecting the dominant discourses of her culture in *Anne of Green Gables*, and her representations of gender alternately push themselves outside of those offered in the newspaper and shrink back into them.⁶

There is a patriarch living at Green Gables; his status as such is just masked by his gentle heart and soft voice. In *Anne of Green Gables*, Matthew works in a similar capacity as Miss Stacey, and even the Allans, who are introduced as broad-minded replacements of rigid educational and religious systems. Matthew works as Montgomery's vision of a better man, a better kind of patriarchy. Yet unlike Miss Stacey and the Allans, whose introduction mid-story represents a kind of progress from repressive to hopeful, Matthew is present from the beginning of the story, and his power is only ruptured and replaced at the end — with his death. Montgomery's broad and more progressive model of education stands in the final pages of her novel, but her expansive notions of patriarchal power are obliterated with Matthew's replacement with a patriarchal status quo, led (problematically) by Mrs. Lynde.

A traditional patriarch functions as the head of a household, the controlling organizer of public affairs, the "boss" responsible for rule making and implementation. Montgomery's Matthew fulfills many of these criteria; he is the nominal head of the household; he acts and interacts outside of the domestic sphere; he is in charge of the finances (291); he expects to have his domestic needs met and catered to by his sister (25). While little else about Matthew may suggest patriarchal values, his roles within Green Gables insist that we recognize that he retained some of the most defining characteristics of a patriarch.

Traditional scholarship⁷ assumes that because Matthew is aligned with Anne, he is not controlling, an assumption that is disputed by the fact that almost every single major plot point in the novel is precipitated by Matthew's voicing of his authority and his position within Green Gables. Mrs. Lynde speaks loudly and continually throughout the novel, as does Anne, and even Marilla. Matthew does not speak often. Yet when he does his power is absolute. It is Matthew who extracts an apology out of Anne (71). It is Matthew who voices his desire to keep Anne and enables Marilla to act to fulfil her own repressed needs. When Matthew speaks the reader is conditioned to listen. Fitting Matthew in with the world constructed in the newspapers studied, a world that only truly legitimizes and authorizes the male voice, one can see that his position within the narrative is informed by his position within the culture that produced him. But Montgomery's inclusion

of Matthew is at least partially manipulative. She is responding to the demands of her culture by inserting a male voice into her narrative, but she is subverting those same demands by allowing her representative of patriarchy to be supportive of progressive gender ideologies.

Kornfield and Jackson call Matthew a "feminized man." (150).⁸ While I will not disagree that Matthew is anything but the typical authoritative patriarch, I do think his presence within the text merits critical attention. Matthew loves and nurtures Anne, which is a very different thing from being loving and nurturing. In fact, Matthew's absolute fear of the female sex (with the exclusion of Marilla and, strangely, Mrs. Lynde) is one of the first pieces of information we are given about him. Before we are told what Matthew looks like, we are told "Matthew dreaded all women ..." (9). Later in the chapter, we are told that Matthew thinks: "Women were bad enough in all conscience, but little girls were worse. He detested the way they had of sidling past him timidly ..." (15). Thus to suggest that Matthew is feminine contradicts his characterization in the story dangerously.

Matthew is idealized only in his relationship with Anne, who is originally as far from typically, passively feminine as any girl or woman in Avonlea. Susan Drain writes: "Anne does not so much do the unusual as do the usual differently. Chiefly that consists of her being unlike her female peers without being at all like the male" ("Feminine" 43). I would extend this argument to apply equally to Matthew; he is not, then, a "feminized man," but rather Montgomery's version of a different kind of man, a different kind of patriarch.

Shaped by dominant discourses that privileged the male voice and imbued only it with authority, Matthew's presence sheds important light on Montgomery's perceptions of patriarchy and her efforts to filter them, as she filters education and religion, through a progressive lens (Berg 127). But this process is made more difficult because of the problematics inherent in cultural representations of gender: Matthew is ultimately less symbolic of traditional, status-quo-enforcing patriarchy (and subsequently less long-lived) than the story's supposed matriarch — Mrs. Rachel Lynde.

Standing above, inside, and on the edges of Anne's world, the powerful, thoroughly female Mrs. Lynde is a symbol of the nuances inherent in a binaristic code of gender roles (Berg 127). But Mrs. Lynde's own power is ultimately dependent on her own continual reinforcement of the patriarchal status quo. Her comments, often reintroduced through Anne, serve to suggest the kinds of dominant separate sphere discourses circulating in patriarchal Island society. For example, Anne says: "'Mrs. Lynde says they've never had a female teacher in Avonlea before and she thinks it is a dangerous innovation'" (182); and later, "'Why can't women be ministers, Marilla? I asked Mrs. Lynde that and she was shocked and said it would be a scandalous thing. She said there might be female ministers in the States and she

believed there was, but thank goodness we hadn't got to that stage in Canada yet and she hoped we never would'" (251).

Mrs. Lynde thus does not challenge male dominated culture; her position is dependent upon the maintenance of separate sphere ideologies and as such she continually voices doctrines supporting, not undermining, dominant patriarchal discourse. The gossiping Mrs. Lynde does not transgress gender roles; she may be powerful, but that power is dependent on her fulfillment of her own female role, on her status as an efficient housekeeper, a good wife, and an active Christian. In order to maintain her power, Mrs. Lynde must accept and not challenge the patriarchal mechanisms of her society (Davey 168-9; Drain, "Feminine" 48).

What happens when Mrs. Lynde, problematic and sometimes contradictory supporter of patriarchal values, meets the equally problematic and contradictory Matthew Cuthbert? Matthew and Mrs. Lynde interact directly only twice in the text. Most significantly, it is Mrs. Lynde who pronounces Matthew dead in the final pages of the novel (293). I suggest that this narrative choice is symbolic of the book's shift, from Matthew's kind of progressive patriarchy into Mrs. Lynde's narrower one. Mrs. Lynde's presence within the text at this precise moment is reflective of the book's losing battle with patriarchy; her presence reflects a narrative choice precipitated by the cultural ideals that were so pervasive in the news. From the point of Matthew's death onwards, a reversal occurs in the text, and Anne, up until the moment of Matthew's death in pursuit of a higher education, takes up her position, with Mrs. Lynde's full approval (304), as the self-sacrificing feminine woman of *Green Gables*.

Mrs. Lynde does not become less powerful at the moment of Matthew's death, but Anne and Marilla do. They slide out of the realm of prickly and disruptive and into the realm of neutral, passive, and perfect icons of Victorian thinking about women as nurturers, domestic angels. Mrs. Lynde, the only central character who voices almost purely patriarchal thoughts, does not lose any power because Matthew's absence (the absence of a different kind of patriarchy) guarantees her ideological ascension as a figurehead for the text. Anne's fate at the end of the novel does not conform to Matthew's vision for her future (in fact it works, at least temporarily, in direct opposition to it), nor does it conform to Marilla's vision for her, and it certainly does not begin to fulfil Anne's own hopes for herself. Mrs. Lynde is the only person whose expectations are fully and unhesitatingly satisfied with Anne's choice to stay at home.

Matthew's death creates a space for Anne at *Green Gables* and ironically gives her the most ideal and feminine of excuses to replace her ambition with conformity. Thus while, as I have argued, Matthew did work to control and shape the women of the text, he also worked to empower them by providing them with untraditional patriarchal acceptance. After Matthew's

death, patriarchy remains present, but it has ironically taken on a feminine shape infinitely more rigid than the masculine one that preceded it.

So why does Montgomery work backwards in her construction of gender? Why does she allow her progressive vision of education to stand unchallenged but feel compelled to kill off Matthew and keep Anne at home? It is clear, upon close examination of the oppressive dominant discourses manifested in the *Island* newspaper, that Montgomery had little alternative for her novel, culturally and personally. The patriarchal voice controlling the news infiltrated the culture and made, as the articles cited cannot fail to demonstrate, uncomplicated dissension and resistance impossible. Surrounded by a popular culture that defined itself according to patriarchal notions of female inequality, Montgomery wrote a text that frequently affirmed social conventions and, in so doing, further inscribed them into the discourses of her time.

Produced daily and with vigour, turn-of-the-century *Island* newspapers provide readers with an opportunity to reconstruct a culture, to identify the preoccupations, values, and ideologies specific to a time and a place. Loaded with dominant discourses both local and international, papers like *The Patriot* and *The Examiner* work to illustrate the cultural context out of which *Anne of Green Gables* was born. By examining some of the central themes defining *Island* life at the turn of the century — education and gender — alongside Montgomery's *Anne of Green Gables*, we can see how the dominant discourses at work in the province were manifested in the news and the novel and that they were modified in each.

Anne of Green Gables will continue to have relevance for its empowering and unconventional investigations of girlhood and resistance; this article has argued that it is at least equally relevant to explore the ways in which the novel adapted itself to the ideologies of its time. No less powerful for its concessions to dominant discourse, *Anne of Green Gables* works to affirm, dismantle, and rewrite the master narratives of its own time and place. *The Patriot* and *The Examiner*, printed legacies of an *Island* and a culture Montgomery called home, act as important pathways into a work and a woman central to contemporary discussions of Canadian history, storytelling, and culture.

Notes

- 1 This paper is a much-abbreviated version of a Master's thesis I completed at the University of Guelph in December 1999. The longer study included a detailed investigation of community, education, religion, politics, and gender in *Anne of Green Gables* and PEI's turn of the century newspapers.
- 2 I also spent considerable time researching *The Guardian*. It was the first paper I examined and I combed a four month period extending from August to December

1903. I did not focus on *The Guardian*, although it is the only Island paper still in circulation, because archival resources did not permit. The University of Guelph only has holdings of *The Guardian* up until December 1903. More research on *The Guardian* may yield some further important insights since this was the paper with which Montgomery seemed to be engaged in the longest relationship; her journal excerpts indicate that she received the paper in Norval, Ontario, over two decades after leaving the Island (*SJ III* 21, 119).

- 3 As evidence of the awesome predominance of the newspaper in Island life, PEI's news production increased dramatically at the end of the nineteenth century. In 1885, PEI had a population of almost 108,891 and produced only twelve papers in total. While the population between 1885 and 1895 rose by only 109, newspaper production almost doubled. PEI's news production in 1885 was not noteworthy; by 1896 it was highly, even astoundingly, competitive, standing firm alongside metropolitan city centres (Boylan 190). For example, London, England, in 1896 boasted a population of 4.8 million and was producing 22 newspapers (Marzolf 535). In 1896, PEI, with an approximate population of 109,000 (*Year Book* 1912 3), had twenty newspapers of varying size and success in print (Boylan 192-3).
- 4 In 1911, 41,753 of the Island's 103,259 inhabitants were Scottish in origin, comprising the largest ethnic group represented in the province. The English are next at 24,043. In every other province, the English far outweigh the Scots (*Year Book* 1912 25). Scottish influences on the Island were thus significant, particularly as they pertain to developments in education.
- 5 Similarly, one can identify room for growth and some dissension in discussions of religion, despite the fact that the Island (and Island newspapers) are often overwhelmingly religious in focus and tone. As she does with education, Montgomery offers an expansive vision of religion in *Anne of Green Gables*, replacing the bland and insincere local preacher with the tolerant Allans mid-novel, and, in so doing, replacing rigid and old-fashioned notions of staunch Presbyterianism with equally religious but ultimately more spiritual ideas about God and faith.
- 6 Much academic debate about *Anne of Green Gables* has focused on Anne's development in the novel — from irrepressible girl into conventional young woman. This development obviously finds cultural reinforcement when the novel is located alongside the news of the era. While Anne's metamorphosis is undoubtedly complex and her metaphor of choice — the bend in the road — works, as scholars have suggested, to possibly subvert Anne's happy ending, there is little doubt that Anne's characterization at least superficially conforms to the predominant gender discourses of her time. See Rubio "Architect," and Drain.
- 7 See, for example, Patricia Kelly Santlemann (70).
- 8 See also Ahmansson (81), and Epperly and Gammel (7).

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L.M. Montgomery: An Annotated Filmography

• Benjamin Lefebvre •

Résumé: Les multiples adaptations cinématographiques et télévisuelles d'*Anne et la maison aux pignons verts* ainsi que les séries télévisées *Les Contes d'Avonlea* et *Émilie de la nouvelle lune* illustrent la popularité sans égal de l'oeuvre de L.M. Montgomery et son potentiel d'adaptation pour les arts télévisuels. Pour faciliter l'orientation des chercheurs, des lecteurs et des téléspectateurs, Benjamin Lefebvre a dressé un catalogue exhaustif de ces productions.

Summary: From the multiple film and television versions of *Anne of Green Gables* to the weekly television series *Road to Avonlea* and *Emily of New Moon*, the numerous televisual adaptations of the work of L.M. Montgomery have enjoyed unprecedented popularity to viewers around the world while sometimes remaining enormously controversial to readers of her work. Montgomery scholar Benjamin Lefebvre offers a detailed, annotated list of these productions to aid scholars, readers, and viewers in their understanding of this ongoing phenomenon. This filmography will be updated on an ongoing basis on CCL's website at <http://www.uoguelph.ca/englit/ccl/>.

This filmography began in December 1987 when, at age ten, I cut out David Wesley's *TV Times* review of *Anne of Green Gables: The Sequel* and saved it carefully in my box of newspaper clippings. Though that clipping now lives in a plastic sheet along with hundreds of other articles I have since clipped, printed off microfilm, or photocopied, it marked the beginning of a large enterprise prompted by a penchant for list-making. What is presented here is a preliminary filmography of the numerous film and television adaptations of the work of L.M. Montgomery. Her most popular character, Anne Shirley, has had numerous televisual incarnations, from a 1919 silent film to the controversial 2000 miniseries *Anne of Green Gables: The Continuing Story*. Though different in tone and approach, all these adaptations invariably recentre the story on Anne's romantic relationship with Gilbert Blythe.

Montgomery chooses to focus on the emotional and artistic development of her female characters and to satirize conventions of romance; as such, many of her tacked-on romantic *dénouements* appear underdeveloped and contrived. In adapting these complex texts to the screen, the various writers, producers, and directors — the majority of whom are male — eliminate this satire by emphasizing romance in ways Montgomery deliberately avoided, and do so at the expense of Montgomery's proto-feminist messages. For audiences who have not necessarily read Montgomery, these producers reinscribe Montgomery as writer of conventional romance, minimizing her work as social satirist.

This present list is limited to dramatic and musical adaptations of Montgomery's work; I do not include the innumerable documentaries of Montgomery's life, such as Terence Macartney-Filgate's *Lucy Maud Montgomery: The Road to Green Gables* (CBC, 1975) and Barbara Doran's *Life and Times: The Many Mauds* (Morag Productions/CBC, 1996), even though both documentaries include dramatic re-enactments. I have also limited the list of spin-off merchandise to the novel adaptations, home video, DVD, and soundtracks available in Canada and in the United States. My lists of selections for further reading include only selected articles that offer a range of responses to and critiques of these numerous productions. Throughout this list, an asterisk (*) indicates that I have either viewed the film or television series or that I have personally examined the merchandise in question. Because most videocassettes do not include a release date, I offer my own date in brackets [1996] only if I am sure of it; otherwise, I use the abbreviation n.d.

This preliminary filmography would never be so complete without the assistance of several friends and resource people who have been so helpful and encouraging. I am deeply grateful to Mary Henley Rubio (University of Guelph), my supervisor and mentor, for her constant support of my work. I also thank Aspasia Kotsopoulos (Simon Fraser University) and Vikas Duggal (University of Ottawa) for several years of e-mail discussions, as well as Maryam Haddad (Emory University) for our friendship and for her generosity with sharing Disney Channel material not available in Canada. At the School of Literatures and Performance Studies in English (University of Guelph), I thank Jennifer Blair, Gordon Lester, Elska Malek, Linda Rodenburg, Claire Tansey, and Patti Tersigni for their support, and George Grinnell for sharing my passion for lists.

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I. *Anne of Green Gables* (1919)

Produced by Realart Pictures Corporation. Running time: Six reels. Release date: 23 Nov. 1919. B&W.

Cast: Mary Miles Minter (Anne Shirley), Paul Kelly (Gilbert Blythe), Marcia Harris (Marilla Cuthbert), Frederick Burton (Matthew Cuthbert), F. T. Chailee (Abednego Pie), Leila Romer (Mrs. Pie), Lincoln Stedman (Jumbo Pie), Hazel Sexton (Josie Pie), Russell Hewitt (Anthony Pie), Albert Hackett (Robert), Laurie Lovelle (Diana Barry), Carolyn Lee (Mrs. Barry), and Jack B. Hollis (Reverend Figtree).

Credits: Written by Frances Marion. Directed by William Desmond Taylor.

Commentary and Synopsis: Six months after Montgomery sold all rights to her first seven books to publisher L. C. Page & Co. for \$18,000, Page turned around and sold the silent film rights to *Anne of Green Gables* to the Realart Pictures Corporation of Hollywood for \$40,000; consequently, Montgomery had no creative input in the film. No copies of the film are known to exist today, but the plot appears to centre almost wholly on Anne's relationship with Gilbert Blythe. In her 1935 article "Is This My *Anne*," Montgomery mentions a scene in the silent film with "Anne at the door of her school, a shotgun in hand, standing off a crowd of infuriated villagers who were bent on mobbing her because she had whipped one of her pupils!" (original emphasis). In addition, the film's inclusion of skunks and an American flag on the schoolhouse irritated her to no end: "I could have shrieked with rage over the latter. Such crass, blatant Yankeeism!" (*SJLMM* II [22 Feb. 1920] 373). To her correspondent Ephraim Weber, she concluded: "So much of my story was left out and so much stuff put in that I really didn't feel that it was mine at all" (*L. M. Montgomery's Ephraim Weber* [29 Sept. 1920] 24).

In 1929, Montgomery found a book titled *Twelve Unsolved Murders* and discovered the scandal that caused the 1919 silent film to fade out of existence. In 1922, director Taylor was shot to death, and though Minter was never a suspect in the crime, the discovery of a packet of love letters from her to Taylor damned her in the eyes of the American public (*SJLMM* IV [13 Oct. 1929] 20). Despite a long list

of suspects and a tremendous amount of publicity, no one was ever charged with the crime. In 2000, the Taylor murder ranked ninth in E! Online's list of the 20th century's greatest scandals.

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II. Anne of Green Gables (1934)*

Produced by RKO Radio Pictures. Running time: 79 minutes. Release date: 21 Dec. 1934. B&W.

Cast: Anne Shirley (Anne), Tom Brown (Gilbert), O. P. Heggie (Matthew), Helen Westley (Marilla), Sara Haden (Mrs. Barry), Murray Kinnell (Mr. Phillips), Gertrude Messinger (Diana), Charley Grapewin (Dr. Tatum), Hilda Vaughn (Mrs. Bluett), and June Preston (The Bluett Little Girl).

Credits: From the Book *Anne of Green Gables* by L.M. Montgomery, published by L.C. Page & Co. Inc. Screen Play [sic] by Sam Mintz. Produced by Kenneth MacGowan. Directed by George Nicholls Jr.

Commentary and Synopsis: Fifteen years after Realart's silent film based on *Anne of Green Gables*, the RKO company of Hollywood purchased the "talkie" rights to the book from L. C. Page & Co. Again, Montgomery received no royalty for the film and had no input in it, though she was sent a copy of the script ("Is This My Anne" 335). Anne is 14 at the beginning of the film, and it is she who gives Green Gables its name (Matthew explaining that they call it "just a house"). The first-two thirds are a satisfying adaptation of several key plot points of the original novel, though some crucial elements of the novel are abandoned: as Theodore F. Sheckels remarks, Montgomery's novel "places the story of an orphan girl in a female-gendered context," whereas the film "virtually eliminates this context" (183). Anne brags to Diana that she can wrap Gilbert around her little finger and is motivated to confess to losing Marilla's brooch so she can go on the hayride and "make Gilbert Blythe eat right out of my hand."

During the last third of the film, the book's plot is abandoned completely in order to re-centre the story entirely on Anne and Gilbert, to the point that Sheckels calls the film "*Romeo and Juliet* superimposed upon *Anne of Green Gables*" (185). In order to make Gilbert jealous, Anne tells him she has been corresponding with one of Mr. Phillips' former pupils, who has just been awarded a prize for a groundbreaking essay on Tennyson's "The Lady of Shalott." Humiliated as a result, she is in the depths of despair until she plunges down rapids in Matthew's fishing boat during her fantasy of being Tennyson's famous character. Gilbert saves

her and asks her to "be my girl." Because Gilbert's father ran away with the woman Matthew was to marry and because Marilla still holds a grudge over this, the pair meet in secret for three years until they are found out and separated. They become reunited at the film's end when Gilbert's influence saves Matthew's life. Though she found the resolution "a silly sentimental commonplace end tacked on for the sake of rounding it up as a love story," Montgomery was mostly satisfied with the film: "[o]n the whole, it is not a bad picture" (*SJLMM* IV [29 Nov. 1934] 325).

Home Video:

Anne of Green Gables. Allied Artists Classic Library, n.d.

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- "Vintage Anne of Green Gables movies." *Avonlea Traditions Chronicle* 1:4 (1992): 1-4.

III. *Anne of Windy Poplars* (1940)*

Produced by RKO Radio Pictures. Running time: 86 minutes. B&W.

Cast: Anne Shirley (Anne Shirley), James Ellison (Tony Pringle), Henry Travers (Matey), Patric Knowles (Gilbert Blythe), Slim Summerville (Jabez Monkman), Elizabeth Patterson (Rebecca), Louise Campbell (Catherine Pringle), Joan Carroll (Betty Grayson), Minnie Dupree (Kate), Katherine Alexander (Ernestine Pringle), Alma Kruger (Mrs. Stephen Pringle), Marcia Mae Jones (Jen Pringle), Ethel Griffies (Hester Pringle), Clara Blandick (Mrs. Morton Pringle), Gilbert Emery (Stephen Pringle), Wright Kramer (Morton Pringle), and Jackie Moran (Boy).

Credits: From the novel by L. M. Montgomery. Screen Play [sic] by Michael Kanin and Jerry Cady. Executive Producer: Lee S. Marcus. Produced by Cliff Reid. Directed by Jack Hively.

Commentary and Synopsis: According to Montgomery's correspondence with agent Ann Elmo and publisher Frederick A. Stokes, several Hollywood studios expressed interest in adapting Montgomery's other novels for the screen after the success of the 1934 talkie. RKO optioned *Rainbow Valley* and *Rilla of Ingleside*; *Magic for Marigold* and *Jane of Lantern Hill* were considered for Shirley Temple; there was talk of a loose adaptation of *Anne's House of Dreams*, with Leslie Moore as the heroine. 20th Century Fox even paid \$150 to use Montgomery's short story title "The Man Who Wouldn't Talk" for an unrelated film. In *Anne of Windy Poplars*, the

only film ever to materialize from a several years of discussion, Anne Shirley (once again played by Anne Shirley) is about to begin a vice-principalship at Pringleton School and looks forward to this time next year when she will be "Mrs. Dr. Gilbert Blythe." Though Anne is a dedicated, kindhearted teacher, she has to contend with local politics and hypocrisy of the Pringle clan, who are all against her because she is an outsider.

The *New York Times* review was not overly enthusiastic: "March right up to the Palace, boys and girls, and cut yourselves a great big piece of cake, for 'Anne of Windy Poplars' is the closest thing to a Sunday school picnic that's come to Broadway in a long, hot Summer. Taking a juvenile classic, the scenarists have gone [sic] the original one better and become positively childish — the only difference being that children are less mawkish and sentimental than this. It is, simply, the story of the little school marm, full of sweetness and light, who descends upon a small town dominated by as unpleasant a family tribe as Hollywood has ever gathered under one roof. How she ultimately wins them over is told in dialogue so laced with bromidic beatitudes and with so much nonsensical gush that one observer at least came away as though he had eaten a box of marshmallows. Don't blame the actors, for Anne Shirley is pleasantly sincere and the others do their best. The fault lies with the script and the direction. As drama, 'Anne of Windy Poplars' is just so much pink lemonade" (13).

The film was released as *Anne of Windy Willows* in the United Kingdom to coincide with the change in the novel's title for British editions. Character names do not appear in the film's credits.

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"Vintage Anne of Green Gables movies." *Avonlea Traditions Chronicle* 1:4 (1992): 1-4.

IV. Anne of Green Gables (1956)*

Produced by the Canadian Broadcasting Corporation. Running time: 90 minutes. CBC airdate: 4 Mar. 1956. B&W.

Cast: Toby Tarnow (Anne Shirley), John Drainie (Matthew Cuthbert), Margot Christie (Marilla Cuthbert), Margaret Griffin (Diana), William Cole (Gilbert), Helene Winston (Mrs. Rachel Lynde), Sydney Sturgess (Mrs. Barry), Pegi Brown (Mrs. Bell), Peg Dixon (Mrs. Morrison), Eric House (Mr. Phillips), Sharon Acker (Miss Stacey), Barbara Tremain (Mrs. Spencer), Jean Keller (Mrs. Blewett), Barbara Hamilton (Shop Attendant), and Howard Milsom (Stationmaster).

Credits: Adapted from the novel by L. M. Montgomery. Book and Lyrics by Donald Harron and James Costigan. Music and Additional Lyrics by Norman Campbell. Produced by Norman Campbell.

Commentary and Synopsis: An earlier version of the Campbell and Harron production of *Anne of Green Gables: The Musical*, which would premiere at Charlottetown's Confederation Centre for the Arts in 1965, this 90-minute live

television performance aired as part of *CBC Folio* (1955-1960), an umbrella series of musical and dramatic original programmes and adaptations, ranging everywhere from W. O. Mitchell's *The Black Bonspiel of Willie MacCrimmon* to Shakespeare's *Macbeth* and Ibsen's *Hedda Gabler*. *Anne of Green Gables* is impressive for a live performance; Toby Tarnow, who had played Anne on CBC Radio to favourable reviews, was "[w]holesome" to *Toronto Daily Star* columnist Gordon Sinclair ("Radio and Television" 22). William Cole's Gilbert, with a D.A. haircut and a Colonel Sanders string tie, croons "Wonderin' / All at once I'm wonderin'" in an impressive imitation of Elvis Presley, whereas Tarnow and Margaret Griffin cannot sing at all. In another plot change to refocus the story on Anne and Gilbert, Anne is forced to sit next to Gilbert after breaking her slate over his head. Gilbert apologizes to Marilla and Matthew, who are horrified by Anne's behaviour, by claiming *he* broke the slate by accident; when he then asks Anne to go to the picnic with him, Marilla and Matthew cannot understand why Anne vows she'll never speak to him again.

One of my favourite scenes from the Charlottetown musical, which I saw for the first time in 1996, is the end of Act I where the Avonlea schoolchildren and the adults sing their enthusiasm for "Ice Cream." In both television productions, this event has a decidedly different outcome: here, the schoolchildren are beside themselves in anticipation until they discover a fightful mistake in the recipe; as the scene fades to black for the intermission, the children walk away from the camera in the depths of despair.

Sinclair's review is largely positive: "Didn't think I'd ever stick with a musical version of *Anne of Green Gables* to the end of a 90-minute run but I did and enjoyed the freshness of it all," though "Norman Campbell's music, while a bit on the syrupy side, was used sparingly enough to make us want more" ("Radio and Television" 22).

Selected Further Reading:

Campbell, Norman, and Don Harron. "Anne of Green Gables: the Musical." *The Lucy Maud Montgomery Album*. Comp. Kevin McCabe. Don Mills, ON: Fitzhenry & Whiteside, 1999. 336-345.

Sinclair, Gordon. "Next Week's Highlights on TV." *Toronto Daily Star* 3 Mar. 1956: 30.

—. "Radio and Television." *Toronto Daily Star* 6 Mar. 1956: 22.

Vineberg, Dusty. "School Desegregation Critic Guest on 'Fighting Words'." *Montreal Star* 3 Mar. 1956: 22+.

V. Anne de Green Gables (1957)

Produced by Radio-Canada. Running time: 59 minutes. CBFT airdate: 8 September 1957. B&W.

Cast: Hervé Brousseau (Gilbert Blythe), Clémence Desrochers (Jane Andrews), Germaine Giroux (Rachel Lynde), Paul Guèvremont (Matthew Cuthbert), Ernest Guimond (Le Chef de Gare [Stationmaster]), Mirielle Lachance (Anne de Green Gables), Lise Lasalle (Diane [sic] Barry), Roland Lepage (M. Phillips), and Marthe Thiercy (Marilla Cuthbert).

Credits: Written by Lucy-Maud [sic] Montgomery. Translated and Adapted by Jean Hamelin. Technical Producer: Roger Morin. Directed by Jacques Gauthier.

Commentary and Synopsis: Very little information is available about this live dramatic production that aired as part of the umbrella series *Théâtre populaire* on Radio-Canada, a French equivalent to *CBC Folio*. According to Société Radio-Canada, no copies are housed in either the SRC archives or the National Archives of Canada. The review by Marcel Valois in the Montreal daily paper *La Presse*, the only resource I have found, is enthusiastic but ultimately damning of Montgomery's source text:

Thanks to a meticulous translation and clever adaptation by Jean Hamelin, a straightforward but daring production by Jacques Gauthier, and a sober yet shrewdly nuanced performance by the actors, the production of *Anne of Green Gables* brought to life last Sunday on *Théâtre populaire* had a palpability most likely absent in Lucy Maud Montgomery's novel. This sentimental bookstore novel, highly successful in Canada and in order countries where English is spoken, is intended for women and girls who are innocent and tender-hearted, although Dickens and Daudet were not above writing about people of modest means leading uneventful lives. The story of the orphan girl who wins over her adoptive parents, becomes their pride and consolation, and who then ends up like everyone else, married to a run-of-the-mill young man who has worshipped her since adolescence, has been retold on countless occasions to all the Jennifers and Audrys of the world.

There was nothing trite or boring in Sunday night's television play about life in the House of Green Gables with the arrival of this adolescent girl, played by Mirielle Lachance...Anne can be pigheaded and is prone to tantrums. She blames this on her red hair, which she loathes. (51)

Selected Further Reading:

Valois, Marcel. Review. *La Presse* 14 Sept. 1957: 50-51. Free trans. Gerald M. Lefebvre.

VI. Anne of Green Gables (1958)*

Produced by the Canadian Broadcasting Corporation. Running time: 90 minutes. CBC airdate: 18 Nov. 1958. B&W.

Cast: Kathy Willard (Anne Shirley), John Drainie (Matthew Cuthbert), Margot Christie (Marilla Cuthbert), Margaret Griffin (Diana), William Cole (Gilbert), Helene Winston (Mrs. Rachel Lynde), Araby Lockhart (Mrs. Bell), Peg Dixon (Mrs. Morrison), Eric House (Mr. Phillips), Sharon Acker (Miss Stacey), Maude Whitmore (Mrs. Spencer), Aileen Seaton (Mrs. Blewett), Barbara Hamilton (Shop Attendant), and Howard Milsom (Stationmaster).

Credits: A CBC-TV Production. From the novel by L. M. Montgomery. Adaptation by Donald Harron. Lyrics by Donald Harron, James Costigan, and Elaine Lieterman. Music by Norman Campbell. Technical Producer: Victor Ferry. Produced by Norman Campbell.

Commentary and Synopsis: Two-and-a-half years after the 1956 live musical performance, *Anne of Green Gables* was performed again on *CBC Folio*. This time hosted by Clyde Gilmour, the production purports to present "[l]ife in Prince Edward Island at the turn of the century." During the introduction to the programme,

Gilmour speaks favourably of Montgomery as an author but reiterates several common errors about her: "I wonder if you know that fifty years ago Lucy Maud Montgomery couldn't find any Canadian publishers for *Anne of Green Gables*. She eventually sold it outright to an American firm in Boston for \$500," and "L. M. Montgomery lived most of her 68 years in her native Prince Edward Island." During the intermission, he continues: "On the subject of women in the 20th century, by the way, Lucy Maud held pretty emphatic views. But these were usually expressed by her quiet, straight-faced humour. She once was quoted by one of her two sons as saying, 'I have no desire to be equal to man. I prefer to maintain my superiority'."

For the most part, this is a repeat performance of the 1956 production, with a few significant changes in cast and plot. Kathy Willard, replacing Toby Tarnow in the role of Anne, looks far too old for the part, making Anne's wide-eyed innocence lack credibility. Here, too, the ice cream scene takes on new dimensions: forbidden to go the Sunday-school picnic by Marilla and Matthew, Anne has a horrible nightmare that everyone receives giant plastic ice cream cones at the picnic, but when it is her turn, there is no ice cream left and the giant cone becomes a dunce cap. The schoolchildren beg her to forgive them for daunting her; after breaking three giant slates in succession over Gilbert's head, Anne continues to long for ice cream but is desolate when the schoolchildren taunt her with their giant plastic ice cream cones. Most impressive about this complexly choreographed ballet scene is that, like the rest of the production, it is all live.

Montreal Star columnist Pat Pearce is not impressed with the production: "The kindest thing we can do to Folio's 'Anne of Green Gables', perhaps, is forget it. Not too hard a problem, this, for there was nothing particular about it to remember — either good or bad. It was all pretty and chocolate-boxey and innocuous, and unless you happened to be about 10 years old rather dull" ("Sports" 48).

Selected Further Reading:

Campbell, Norman, and Don Harron. "Anne of Green Gables: the Musical." *The Lucy Maud Montgomery Album*. Comp. Kevin McCabe. Don Mills, ON: Fitzhenry & Whiteside, 1999. 336-345.

Pearce, Pat. "CBC Performance Excels NBC Effort." *Montreal Star* 18 Nov. 1958: 31.

———. "Sports Take Over TV This Saturday." *Montreal Star* 20 Nov. 1958: 48.

Sinclair, Gordon. "10 Sets, 14 Big Numbers Plus Ballet." *Toronto Daily Star* 18 Nov. 1958: 30.

VII. Anne of Green Gables (1972)

Produced by BBC Television. Running time: 5 episodes x 45 minutes. BBC airdates: 20, 27 Feb., 5, 12, 19 Mar. 1972.

Cast: Kim Braden (Anne Shirley), Barbara Hamilton (Marilla Cuthbert), Elliott Sullivan (Matthew Cuthbert), Jan Francis (Diana Barry), Christopher Blake (Gilbert Blythe), and Madge Ryan (Rachel Lynde).

Credits: Dramatized by Julia Jones. Produced by John McRae. Directed by Joan Craft.

Commentary and Synopsis: Though comparatively recent, this BBC miniseries

appears to have faded into obscurity. Despite detailed researching, I have not been able to locate a screening copy of it, and it does not appear to have ever aired in North America. The *London Times* called it "the new tea-time classic" but never offered a more detailed review. Rebroadcast on BBC between 5 Aug. and 2 Sept. 1973. Barbara Hamilton had also played Marilla in *Anne of Green Gables: The Musical* between 1965 and 1968 and then had the recurring role of Eulalie Bugle in Sullivan Entertainment's *Road to Avonlea* between 1992 and 1996.

Selected Further Reading:

TV listings. *London Times* 19 Feb. 1972: 8.

VIII. *Anne of Avonlea* (1975)

Produced by BBC Television. Running time: 6 episodes x 55 minutes. BBC airdates: 26 Jan., 2, 9, 16, 23 Feb., 2 Mar. 1975.

Cast: Kim Braden (Anne Shirley), Barbara Hamilton (Marilla Cuthbert), Christopher Blake (Gilbert Blythe), Jan Francis (Diana Barry), Madge Ryan (Rachel Lynde), David Garfield (Mr. Harrison), and Nicholas Lyndhurst (Davy Keith).

Credits: Dramatized by Elaine Morgan. Produced by John McRae. Directed by Joan Craft.

Commentary and Synopsis: Like the 1972 miniseries *Anne of Green Gables*, this BBC miniseries is no longer in circulation. Though the *London Times* claims the series "promises much" (25 Jan. 1975: 8) and pronounces it "delightful" (1 Mar. 1975: 8), it does not offer a more detailed review. Rebroadcast on BBC between 2 Jan. and 6 Feb. 1977.

Selected Further Reading:

TV listings. *London Times* 25 Jan. 1975: 8.

TV listings. *London Times* 1 Mar. 1975: 8.

IX. *Akage no An* (1979)

Produced by Nippon Animation Co. Ltd. Running time: 50 episodes x 23 minutes. Fuji-TV airdates: 7 Jan. 1979 – 30 Dec. 1979.

Cast: Eiko Yamada (Anne Shirley), Ryiji Kai (Matthew Cuthbert), Fumie Kitahara (Marilla Cuthbert), Gara Takashima (Diana Barry), Kazuhiko Inoue (Gilbert Blythe), Miyoko Aso (Mrs. Rachel Lynde), Sanae Takagi (Jane Andrews), Mami Koyama (Ruby Gillis), Junko Hori (Josie Pye), Kazuyuki Sogabe (Rev. Allan), Saiko Egawa (Mrs. Allan), Natsuko Kawaji (Miss Josephine Barry), Motomu Shimizu (Mr. Phillips), and Reiko Suzuki (Miss Stacey).

Credits: Written by Shigeki Chiba, Aiko Isomura, Isao Takahata, Takekuni Takano, Shigehisa Araki, and Seiji Kamiyama. Production Coordinator: Mitsuru Takakuwa. Produced by Koichi Motohashi. Directed by Isao Takahata.

Commentary and Synopsis: Popular animated adaptation of *Anne of Green Gables*. Its 50 episodes appear to follow the book very closely, although episodes 25 and 38

are designated as original. Though very little information about this series is available in English, it is still broadcast in Japan on a regular basis.

X. *I Know a Secret* (1984)*

Produced by Atlantis Films Ltd. in association with the Canadian Broadcasting Corporation. Produced with the participation of the Canadian Film Development Corporation. Running time: 23 minutes. CBC airdate: 26 Jan. 1984.

Cast: Fiona McGillivray (Jane Lawrence), Andrea Swartz (Dovie), Danny Higham (Eddie), Laurel Smyth (Mother), Maureen A. Hume (Aunt Helen), and Sean McCann (Six-Toed Jimmy).

Credits: Atlantis Films Limited presents a film based upon a short story by Lucy Maud Montgomery. Screenplay by Amy Jo Cooper. Produced by Michael MacMillan, Seaton McLean, and Janice Platt. Directed by Bruce Pittman.

Commentary and Synopsis: Based on Montgomery's short story published in *Good Housekeeping* in August 1935, this award-winning dramatic programme aired as part of *Sons and Daughters*, CBC's umbrella miniseries of six half-hour dramas that "focus on young people and the pains and pleasures of growing up" ("Programs" 13). Filmed in Prince Edward Island and set there in 1931, *I Know a Secret* is a sensitively-directed story of a young girl who yearns to know a secret so she will win the friendship of the local children. When Dovie claims that Jane was switched at birth with the daughter of Six-Toed Jimmy, Jane must reassess her identity and learn to feel good about who she is.

Selected Further Reading:

"Programs aim for children's minds." *Globe and Mail Broadcast Week* 24 Sept. 1983: 13.

XI. *Anne of Green Gables* (1985)*

Produced by Sullivan Films Inc. and Ventura Pictures Inc. [Anne of Green Gables Productions Inc.] in association with the Canadian Broadcasting Corporation, PBS/Wonderworks, the Corporation for Public Broadcasting, TV-60 Film Production/ZDF, City-TV, and with the participation of Telefilm Canada. Running time: 2 episodes x 95 minutes or 4 episodes x 45 minutes. CBC airdates: 1-2 Dec. 1985. PBS airdates: 17, 24 Feb., 3, 10 Mar. 1986. ZDF airdates: 2, 9, 16, 23 Nov. 1986. City-TV airdates: 18-19 Dec. 1989.

Cast: Megan Follows (Anne Shirley), Colleen Dewhurst (Marilla Cuthbert), Richard Farnsworth (Matthew Cuthbert), Patricia Hamilton (Rachel Lynde), Rosemary Radcliffe (Mrs. Barry), Schuyler Grant (Diana Barry), Marilyn Lightstone (Miss Stacey), Charmion King (Aunt Josephine Barry), and Jackie Burroughs (Mrs. Amelia Evans).

Credits: A Kevin Sullivan Production. Based on the novel by Lucy Maud Montgomery. Screen Adaptation: Kevin Sullivan and Joe Wiesenfeld. Associate Producer: Trudy Grant. Executive in Charge of Production for CBC: Nada Harcourt.

Executive Producer: Kevin Sullivan. Produced by Kevin Sullivan and Ian McDougall. Directed by Kevin Sullivan.

Commentary and Synopsis: The first of an ongoing series of dramatic programmes by Sullivan Entertainment, a Toronto company founded in 1979 by Kevin Sullivan and Trudy Grant as Sullivan Films. Budgeted at \$3.4 million, this two-part, four-hour miniseries averaged 5.6 million viewers when it premiered in Canada in 1985, making it the highest-rated dramatic programme in the history of the CBC. For the most part, this television programme is a faithful adaptation of the original novel; omissions aside, most of the changes made are more structural than creative, some of them closely paralleled to Nicholls' direction of the 1934 talkie. Ultimately, however, Sullivan and Wiesenfeld continue the tradition of refocusing the plot on Anne's relationship with Gilbert. The only scenes invented by the screenwriters serve to emphasize their budding romantic relationship: as Susan Drain concludes her detailed review of the television miniseries, "the film, by concentrating on the love story, is in some ways more old-fashioned, or even narrower, than the book. The film is an exquisite romance, but the novel is a *Bildungsroman*. That reduction is, finally, a loss" (72).

The success of this miniseries prompted a sequel (1987), a spin-off series (1990-1996), a second sequel (2000), and an animated series, all from Sullivan Entertainment. This *Anne of Green Gables* adaptation won nine Gemini Awards (including Best Dramatic Miniseries), an Emmy Award for Outstanding Children's Program, a Peabody Award, and numerous other international awards and accolades.

Novelization: *The Anne of Green Gables Storybook*. Based on the Kevin Sullivan Film of Lucy Maud Montgomery's Classic Novel. Screenplay by Kevin Sullivan & Joe Wiesenfeld. Storybook adapted by Fiona McHugh. Willowdale, ON: Firefly Books, 1987.*

Soundtrack: *Anne*. Original Music Score for the Sullivan Films Emmy Award Winning TV Presentation of *Anne of Green Gables* [and *Anne of Green Gables: The Sequel*]. Composed and Conducted by Hagood Hardy. Toronto: Attic Records, n.d.*

Home Video (English):

Anne of Green Gables. A Kevin Sullivan Production. Toronto: Junior Home Video, n.d.*

Anne of Green Gables. Walt Disney Home Video Presents Wonderworks. Burbank, CA: Walt Disney Home Video, n.d.*

Anne of Green Gables. Sullivan Entertainment Presents. Toronto: Sullivan Releasing, [1995].*

Home Video (French):

Anne...La Maison aux pignons verts. Une production de Kevin Sullivan. Toronto: Junior Home Video, n.d.*

Anne...La Maison aux pignons verts. Sullivan Entertainment présente. Toronto: Sullivan Entertainment, n.d.*

Anne...La Maison aux pignons verts. 4 volumes. Montréal: Imavision Distribution, [2000]. [Volume 1: *Anne...La Maison aux pignons verts*, episodes 1 and 2; Volume 2: *Anne...La Maison aux pignons verts*, episodes 3 and 4; Volume 3: *Anne...La Maison aux pignons verts: La suite*, episodes 1 and 2; Volume 4: *Anne...La Maison aux pignons verts: La suite*, episodes 3, 4, and 5.]

DVD:

Anne of Green Gables. Sullivan Entertainment Presents. Toronto: Sullivan Entertainment, [2000].*

Anne of Green Gables. Sullivan Entertainment's. Toronto: Sullivan Entertainment, [2000].*
[Includes behind-the-scenes footage, missing scenes, previews, and other miscellaneous material.]

Selected Further Reading:

- Adilman, Sid. "Anne's pastures greener in Ontario." *Toronto Star* 22 June 1985: J1+.
- . "Green Gables movie delighted 4,908,000 viewers." *Toronto Star* 18 Dec. 1985: B1.
- . "Green Gables 2-hour movie to play Japan." *Toronto Star* 19 Nov. 1988: G1.
- . "Two producers vie for Anne Of Green Gables." *Toronto Star* 23 Feb. 1984: F1.
- Bawden, Jim. "Green Gables charms jaded American critics." *Toronto Star* 13 Dec. 1986: D5.
- Boone, Mike. "Missed Anne of Green Gables on CBC? You have another chance on ad-free PBS." *TV Times* 16 Feb. 1986: 3.
- Conlogue, Ray. "Anne of the silver screen." *Globe and Mail* 27 July 1985: E1.
- Drain, Susan. "'Too Much Love-making': *Anne of Green Gables* on Television." *The Lion and the Unicorn* II.2 (1987): 63-72.
- Enchin, Harvey. "Sullivan files suit against public TV." *Globe and Mail* 25 Aug. 1994: B6.
- Fisher, Jennifer. "A messenger of optimism and sunshine." *TV Guide* 30 Nov. 1985: 4-12.
- Hall, Lucie. "The stubbornness of Kevin Sullivan." *Cinema Canada* Oct. 1985: 8-11.
- Kohanik, Eric. "Anne Set Aside for a While." *Calgary Herald* 19 Dec. 1993: C4.
- Mackay, Gillian. "Bringing a classic to the screen." *Maclean's* 2 Dec. 1985: 78.
- Saunders, Don, and Gayle Macdonald. "Anne's scary grandparents." *Globe and Mail* 16 Oct. 1999: C1+.
- Wiggins, Genevieve. *L. M. Montgomery*. Twayne's World Authors Series 834. New York: Twayne, 1992. 40-41.
- Wren, Christopher S. "Canada's Beloved 'Anne of Green Gables' Crosses the Border." *New York Times* 16 Feb. 1986: 2:31+.

XII. Anne of Green Gables: The Sequel (1987)*

Alternate title: *Anne of Avonlea: The Continuing Story of Anne of Green Gables* (Disney Channel broadcast). Produced by Sullivan Films Inc. [Anne of Green Gables II Productions (1986) Inc.] in association with the Canadian Broadcasting Corporation, the Disney Channel, and PBS/Wonderworks, with additional funding from the Corporation for Public Broadcasting and Channel 4, and with the participation of Telefilm Canada. Running time: 2 episodes x 125 minutes or 4 episodes x 55 minutes. Disney Channel airdates: 19, 26 May, 2, 9 June 1987. CBC airdates: 6-7 Dec. 1987. PBS airdates: 5, 12 Mar. 1988. Channel 4 airdates: 30-31 Dec. 1989.

Cast: Megan Follows (Anne Shirley), Colleen Dewhurst (Marilla Cuthbert), Dame Wendy Hiller (Mrs. Harris), Patricia Hamilton (Rachel Lynde), Jonathan Crombie (Gilbert Blythe), Marilyn Lightstone (Miss Stacey), Schuyler Grant (Diana Barry), Rosemary Dunsmore (Katherine Brooke), Kate Lynch (Pauline Harris), and Frank Converse (Morgan Harris).

Credits: A Kevin Sullivan Production. Based on the novels *Anne of Avonlea*, *Anne of the Island*, and *Anne of Windy Poplars* by Lucy Maud Montgomery. Executives in Charge of Production: Nada Harcourt (for CBC), Jay Rayvid (for Wonderworks), and Cathy Johnson (for Disney Channel). Line Producer: Duane Howard. Executive Producers: Trudy Grant and Kevin Sullivan. Produced, Written, and Directed by Kevin Sullivan.

Commentary and Synopsis: In this sequel to Kevin Sullivan's critically and com-

mercially successful 1985 miniseries, Sullivan adapts selected plot threads from three subsequent Montgomery texts into a thematically fitting follow-up story. Sullivan justified such a creative decision by claiming the “book sequels weren’t of value as single films” (Wesley 8) and that, compared to Montgomery’s novels *Anne of Avonlea*, *Anne of the Island*, and *Anne of Windy Poplars*, “those who have seen [the film] like it better” (“TV Talkback” S14). After teaching at the Avonlea Public School for two years, 18-year-old Anne decides to leave Avonlea when she is offered a teaching position at Kingsport Ladies College in New Brunswick. Rejecting Gilbert’s marriage proposal on the belief that she has not yet experienced true love, Anne becomes infatuated with Morgan Harris, the father of her pet pupil, but realizes that she has outgrown her childhood fantasy of chivalric romance. When she hears Gilbert is deathly ill, she realizes her love for him, and they agree to marry as soon as Gilbert completes his medical studies at Dalhousie University in three years.

Sullivan’s decision to enlist two American broadcasters (Disney Channel and PBS) is curious, given that the Disney Channel changed the title of the film to *Anne of Avonlea: The Continuing Story of Anne of Green Gables*. Although both the Disney Channel and PBS had joint broadcasting windows in the United States, the film is most commonly known to American audiences (and available to them from Walt Disney Home Video) as *Anne of Avonlea*. The film earned six Gemini Awards (including Best Dramatic Miniseries), two CableAce Awards, and numerous other international awards and accolades. At the time of its release in Canada, Sullivan announced that this *Anne* film would be the last (Wesley 8).

Home Video (English):

Anne of Avonlea. Walt Disney Home Video and Wonderworks Present A Kevin Sullivan Film. Burbank, CA: Walt Disney Home Video, n.d.*

Anne of Green Gables: The Sequel. A Kevin Sullivan Production. Toronto: Nova Home Video, n.d.*

Anne of Green Gables: The Sequel. Sullivan Entertainment Presents. Toronto: Sullivan Releasing, [1996].*

Home Video (French):

Anne...La Maison aux pignons verts: La suite. Une production de Kevin Sullivan. Toronto: Nova Home Video, n.d.*

Anne...La Maison aux pignons verts: La suite. Sullivan Entertainment présente. Toronto: Sullivan Releasing, [1996].*

Anne...La Maison aux pignons verts. 4 volumes. Montréal: Imavision Distribution, [2000]. [Volume 1: *Anne...La Maison aux pignons verts*, episodes 1 and 2; Volume 2: *Anne...La Maison aux pignons verts*, episodes 3 and 4; Volume 3: *Anne...La Maison aux pignons verts: La suite*, episodes 1 and 2; Volume 4: *Anne...La Maison aux pignons verts: La suite*, episodes 3, 4, and 5.]

DVD:

Anne of Green Gables: The Sequel. Sullivan Entertainment’s. Toronto: Sullivan Entertainment, [2000].* [Includes behind-the-scenes photographs, missing scenes, director’s commentary, and other miscellaneous material.]

Selected Further Reading:

Adilman, Sid. “Bestest Present: CTV could have its ratings winner.” *Toronto Star* 14 Jan. 1986: F1.

"Anne charms U.S. critics all over again." *Toronto Star* 25 May 1987: D3.
 Bawden, Jim. "Anne of Green Gables TV sequel planned." *Toronto Star* 12 June 1986: H1.
 Follows, Megan. "I'm already starting to miss her." *TV Guide* 5 Dec. 1987: 6-15.
 Frever, Trinna S. "Vaguely Familiar: Cinematic Intertextuality in Kevin Sullivan's *Anne of Avonlea*." *CCL: Canadian Children's Literature / Littérature canadienne pour la jeunesse* 91/92 (1998): 36-52.
 Johnson, Brian D. "Anne of Green Gables Grows Up." *Maclean's* 7 Dec. 1987: 46-50.
 Mietkiewicz, Henry. "New hours too much: Thorsen quits CFRB." *Toronto Star* 20 Aug. 1986: B1.
 "TV Talkback." *Toronto Star* 28 Mar. 1987: S14.
 Wesley, David. "This Anne film will be the last." *TV Times* 5 Dec. 1987: 8.
 Wiggins, Genevieve. *L. M. Montgomery. Twayne's World Authors Series* 834. New York: Twayne, 1992. 85-86.

XIII. Lantern Hill (1990)*

Produced by Sullivan Films Inc. [Lantern Hill Motion Pictures Inc.] in association with the Disney Channel, the Canadian Broadcasting Corporation, Wonderworks, the Corporation for Public Broadcasting, and with the participation of Telefilm Canada. Running time: 111 minutes. Disney Channel airdate: 27 Jan. 1990. CBC airdate: 30 Dec. 1990. PBS airdate: 2 Mar. 1991.

Cast: Sam Waterston (Andrew Stuart), Mairon Bennett (Jane Stuart), Colleen Dewhurst (Hepzibah), Zoe Caldwell (Mrs. Kennedy), Patricia Phillips (Robin Stuart), Vivian Reis (Aunt Irene), Joyce Campion (Violet Titus), Florence Paterson (Justina Titus), Robert Benson (William Kennedy), and Sarah Polley (Jody).

Credits: A Kevin Sullivan Production. Based on the novel *Jane of Lantern Hill* by Lucy Maud Montgomery. Screenplay by Fiona McHugh and Kevin Sullivan. Executives in Charge of Production: Cathy Johnson, Jim Burt, and Jay Rayvid. Line Producer: David Shepherd. Executive Producer: Trudy Grant. Produced and Directed by Kevin Sullivan.

Synopsis: This two hour-film borrows more from the conventions of the hero's quest than it does from Montgomery's novel *Jane of Lantern Hill*: forced into exile at her wealthy grandmother's house after her mother is hospitalized for polio, Jane Stuart is haunted by dreams of a past she cannot understand. Though she always presumed her father was dead, Jane soon learns that her parents are really separated and that her father is very much alive. Shortly thereafter, Jane is forced to meet the father she knows nothing about and live with him for three months in Prince Edward Island. Together with her sidekick Jody (*Road to Avonlea's* Polley) and the old mystic Hepzibah (*Anne of Green Gables'* Dewhurst), Jane investigates the causes for her parents' separation and allows a restless ghost to finally rest in peace.

Toronto Star critic Jim Bawden reviewed the film. "When you think about it, Canadian author L. M. Montgomery wrote only one good novel in her life. *Anne Of Green Gables* was such a monumental hit, it forced her to rewrite the same story over and over again. Chances are you won't have read the justly obscure *Jane Of Lantern Hill*, which features not one but two orphaned Anne-type characters and tosses in haunted houses in Prince Edward Island, too. Director Kevin Sullivan,

who has just about exhausted the Montgomery *oeuvre* by now, manages to distract us from the story's basic lunacy" (10).

The CBC postponed its broadcast of *Lantern Hill* for nearly a year because they feared overexposing Sarah Polley, the lead in Sullivan's weekly series *Road to Avonlea*. The film is the recipient of two Gemini Awards for Best Supporting Actress (Polley) and Best Costume Design (Martha Mann). Colleen Dewhurst was nominated for both a CableAce Award and an Emmy Award for Best Supporting Actress.

Home Video:

Lantern Hill. A Kevin Sullivan Films Production. Toronto: Astral Communications, [1990].*

Lantern Hill. Disney Presents. Burbank, CA: Walt Disney Home Video, [1991].*

Lantern Hill. A Kevin Sullivan Production. Toronto: Sullivan Releasing, [1997].*

Selected Further Reading:

Adilman, Sid. "Green Gables 2-hour movie to play Japan." *Toronto Star* 19 Nov. 1988: G1.

Bawden, Jim. "Cloning Anne." *Toronto Star* 29 Dec. 1990: SW10.

Blackadar, Bruce. "Heavy movie role a breeze for bubbly 12-year-old star." *Toronto Star* 2 Dec. 1988: D21.

"Depression-era movie under way." *Toronto Star* 20 Oct. 1988: C4.

Quill, Greg. "A Romantic Family Melodrama." *Toronto Star* 30 Dec. 1990: C1.

Shaw, Ted. "Another gem from Sullivan." *TV Times* 29 Dec. 1990: n.pag.

XIV. Road to Avonlea (1990-1996)*

Alternate titles: *Avonlea* (Disney Channel broadcast); *Tales From Avonlea* (Walt Disney Home Video). Produced by Sullivan Films Inc. [Story Girl Productions Inc., Golden Road Productions Inc., Rose Cottage Productions Inc., Red Cliff Motion Pictures Inc.] and Sullivan Entertainment Inc. [Pink Beaches Productions Inc., Shining Lake Productions Inc., Long Road Home Productions Inc.] in association with the Canadian Broadcasting Corporation and the Disney Channel, with the participation of Telefilm Canada (I-VI), the Cable Production Fund (VII), and the assistance of the Ontario Film Investment Program (V-VI). Running time: 91 episodes (seven series of 13 episodes) x 46-59 minutes. CBC airdates: 7 Jan. 1990 — 31 Mar. 1996. Disney Channel airdates: 5 Mar. 1990 – 8 Dec. 1996.

Cast: Sarah Polley (Sara Stanley) (I-V), Jackie Burroughs (Hetty King), Mag Ruffman (Olivia King [I-III]; Olivia Dale [III-VII]), Zachary Bennett (Felix King), Gema Zamprogna (Felicity King) (I-VI), Lally Cadeau (Janet King), and Cedric Smith (Alec King).

Credits: A Kevin Sullivan Production. Adapted from the novels *The Story Girl*, *The Golden Road*, *Chronicles of Avonlea*, and *Further Chronicles of Avonlea* by Lucy Maud Montgomery. Series developed by Fiona McHugh (I-III). Executives in Charge of Production for CBC: Deborah Bernstein (I-V), Susan Morgan (V-VI), and Catherine Denson (VI-VII). Executives in Charge of Production for the Disney Channel: Cathy Johnson (I-V) and Jude Schneider (V-VII). Line Producers: Len D'Agostino (I), David Shepherd (I), and Brian Leslie Parker (II-IV). Associate Producers (II): Mairin Wilkinson and James Lahti. Executives in Charge of Production: Paul Quigley (III) and Nicholas J. Gray (V). Production Supervisor (VI): Noella Nesdoly. Associate

Producer (VI): Deborah Nathan. Producer (VII): John Ryan. Executive Producers: Kevin Sullivan and Trudy Grant.

Commentary and Synopsis: A co-production for CBC and the Disney Channel, *Road to Avonlea* began as a 13-episode series in 1990 but became the most successful and one of the longest-running dramatic series in the history of Canadian television: during its seven-year run, the series achieved unprecedented and still-unsurpassed ratings for a Canadian dramatic series in English, reaching at peak 2.6 million viewers during its first season and rarely missing the 1 million mark for the duration of its 91 episodes, even for prime-time rebroadcasts. Developed by Fiona McHugh, who co-wrote *Lantern Hill* with Kevin Sullivan, the series adapts unrelated Montgomery texts — her novels *The Story Girl* and *The Golden Road*, with additional material excerpted from her collections of short stories *Chronicles of Avonlea* and *Further Chronicles of Avonlea* — in order to create a conceptual and thematic spin-off of Sullivan's two films *Anne of Green Gables* (1985) and *Anne of Green Gables: The Sequel* (1987). In order to shield his daughter from possible scandal after he is framed for embezzlement, a wealthy Montreal businessman decides to send her to her late mother's relatives, unknown to her, in the village of Avonlea, Prince Edward Island. Like Anne Shirley, Sara Stanley arrives into the closed society of Avonlea as an outsider but uses her intuitiveness, her common sense, and her gumption to win over the friendship and acceptance of her extended family and the community at large. As the series progressed, the extended cast increased to allow the series to become more of an ensemble show, easing the eventual resignation of series regulars Polley (after five seasons) and Zamprogna (after six seasons), though both continued to make infrequent appearances until the series' end.

The Disney Channel, which aired the series as *Avonlea*, pushed for a considerable number of well-known American guest stars in order to promote Avonlea awareness in the United States; over its 91 episodes, Faye Dunaway, Stockard Channing, Madeline Kahn, Dianne Wiest, Meg Tilly, Peter Coyote, Michael York, Kate Nelligan, Christopher Reeve, and Christopher Lloyd made guest appearances. Colleen Dewhurst reprised her role of Marilla Cuthbert for three early episodes; her character was killed off at the end of Series III after Dewhurst died of lung cancer in August 1991. Patricia Hamilton also reprised her role of Rachel Lynde in 30 episodes of the series, while Marilyn Lightstone, as Muriel Stacey, joined the series as a semi-regular for Series V-VII.

Over seven years, the series earned four Emmy Awards (out of 16 nominations), five CableAce Awards (out of 28 nominations), 17 Gemini Awards (out of 66 nominations), and numerous other prizes and accolades. In 1999, *Road to Avonlea* neared the top of the all-time Ten Best Canadian TV Series entry in *The Great Canadian Book of Lists*, second only to the 1964-1966 news programme *This Hour Has Seven Days* (Kearney and Ray 24). A follow-up movie, *Happy Christmas, Miss King*, followed in 1998.

Episode List: W = Writer. D = Director. T = Teleplay. S = Story. 1st date = CBC airdate. 2nd date = Disney Channel airdate. Both the CBC and (to a greater extent) the Disney Channel aired the episodes in a different order. Some episodes contain extra scenes broadcast on the Disney Channel but not on the CBC; these episodes are marked by †. Altered Disney Channel titles appear in square brackets [].

Series I

- †I.1/1: The Journey Begins (W = Heather Conkie; D = Paul Shapiro) (7 Jan. 1990; 5 Mar. 1990)
- I.2/2: The Story Girl Earns Her Name (W = Heather Conkie; D = Bruce Pittman) (14 Jan. 1990; 12 Mar. 1990)
- I.3/3: The Quarantine at Alexander Abraham's (W = Heather Conkie; D = Don McBrearty) (21 Jan. 1990; 26 Mar. 1990)
- I.4/4: The Materializing of Duncan (W = Heather Conkie; D = Don McBrearty) (28 Jan. 1990; 10 Sept. 1990)
- †I.5/5: Old Lady Lloyd [Song of the Night] (W = Heather Conkie [CBC broadcast]; W = Fiona McHugh [Disney Channel and videocassette broadcast]; D = Bruce Pittman) (4 Feb. 1990; 17 Oct. 1990)
- †I.6/6: Proof of the Pudding (W = Suzette Couture; D = Dick Benner) (11 Feb. 1990; 19 Mar. 1990)
- I.7/7: Conversions (W = Patricia Watson; D = Stuart Gillard) (18 Feb. 1990; 30 Apr. 1990)
- I.8/8: Aunt Abigail's Beau (W = Heather Conkie; D = Harvey Frost) (25 Feb. 1990; 2 Apr. 1990)
- I.9/9: Malcolm and the Baby (W = Heather Conkie; D = Harvey Frost) (4 Mar. 1990; 9 Apr. 1990)
- I.10/10: Felicity's Challenge (W = Lori Fleming; D = Dick Benner) (28 Oct. 1990; 7 May 1990)
- †I.11/11: The Witch of Avonlea (W = Suzette Couture; D = René Bonnière) (21 Oct. 1990; 2 Apr. 1990)
- I.12/12: The Hope Chest of Arabella King (W = Heather Conkie; D = Don McBrearty) (4 Nov. 1990; 14 May 1990)
- I.13/13: Nothing Endures But Change (W = Heather Conkie; D = Stuart Gillard) (11 Nov. 1990; 24 Sept. 1990)

Series II

- II.1/14: Sara's Homecoming (W = Heather Conkie; D = René Bonnière) (2 Dec. 1990; 29 Apr. 1991)
- II.2/15: How Kissing Was Discovered (W = Suzette Couture; D = Stuart Gillard) (9 Dec. 1990; 8 Apr. 1991)
- †II.3/16: Aunt Hetty's Ordeal (W = Marlene Matthews; D = Stuart Gillard) (16 Dec. 1990; 15 Apr. 1991)
- †II.4/17: Of Corsets and Secrets and True True Love (W = Marlene Matthews; D = René Bonnière) (23 Dec. 1990; 22 Apr. 1991)
- II.5/18: Old Quarrels, Old Love (W = Heather Conkie; D = Allan King) (30 Dec. 1990; 13 May 1991)
- II.6/19: May the Best Man Win (W = Grahame Woods; D = Harvey Frost) (6 Jan. 1991; 10 June 1991)
- II.7/20: Family Rivalry (W = Jerome McCann; D = Harvey Frost) (13 Jan. 1991; 3 June 1991)
- II.8/21: Sea Ghost (W = Janet MacLean; D = Allan King) (20 Jan. 1991; 20 May 1991)
- II.9/22: All That Glitters (W = Janet MacLean; D = Harvey Frost) (27 Jan. 1991; 17 June 1991)
- II.10/23: Dreamer of Dreams (W = Heather Conkie; D = Allan King) (3 Feb. 1991; 9 Sept. 1991)
- II.11/24: It's Just a Stage (W = Marlene Matthews; D = René Bonnière) (10 Feb. 1991; 24 June 1991)
- †II.12/25: A Mother's Love (W = Suzette Couture; D = Don McBrearty) (17 Feb. 1991; 6 May 1991)

†II.13/26: Misfits and Miracles (W = Heather Conkie; D = Harvey Frost) (24 Feb. 1991; 16 Sept. 1991)

Series III

†III.1/27: The Ties That Bind [Sister of the Bride] (W = Heather Conkie; D = F. Harvey Frost) (12 Jan. 1992; 2 Mar. 1992)

III.2/28: But When She Was Bad...She Was Horrid (Part 1) (W = Marlene Matthews; D = Don McBrearty) (2 Feb. 1992; 9 Mar. 1992)

III.3/29: But When She Was Bad...She Was Horrid (Part 2) (W = Marlene Matthews; D = Don McBrearty) (9 Feb. 1992; 16 Mar. 1992)

III.4/30: Felix and Blackie (W = Heather Conkie; D = Allan King) (19 Jan. 1992; 30 Mar. 1992)

†III.5/31: Another Point of View [Facts and Fictions] (W = Charles Lazer; D = Allan King) (26 Jan. 1992; 13 Apr. 1992)

III.6/32: Aunt Janet Rebels [Aunt Janet's Rebellion] (W = Janet MacLean; D = F. Harvey Frost) (16 Feb. 1992; 11 May 1992)

III.7/33: A Dark and Stormy Night (W = Hart Hanson; D = Allan King) (23 Feb. 1992; 6 Apr. 1992)

III.8/34: Friends and Relations (W = Heather Conkie; D = Stephen Surjik) (1 Mar. 1992; 26 Apr. 1992)

III.9/35: Vows of Silence [True Confessions] (W = Hart Hanson; D = Gilbert Shilton) (8 Mar. 1992; 20 Apr. 1992)

III.10/36: After the Honeymoon (W = Janet MacLean; D = Don McBrearty) (15 Mar. 1992; 18 May 1992)

III.11/37: High Society (W = Janet MacLean; D = George Bloomfield) (22 Mar. 1992; 1 June 1992)

III.12/38: The Calamitous Courting of Hetty King (W = Marlene Matthews; D = Stuart Gillard) (29 Mar. 1992; 30 Nov. 1992)

III.13/39: Old Friends, Old Wounds (W = Heather Conkie; D = George Bloomfield) (5 Apr. 1992; 23 Nov. 1992)

Series IV

IV.1/40: Tug of War (W = Leila Basen; D = Don McBrearty) (17 Jan. 1993; 8 Mar. 1993)

IV.2/41: The Lady and the Blade (W = Deborah Nathan; D = Otta Hanus) (17 Jan. 1993; 15 Mar. 1993)

†IV.3/42: Incident at Vernon River (T = Rick Drew; D = F. Harvey Frost) (24 Jan. 1993; 22 Mar. 1993)

IV.4/43: Boys Will Be Boys (T = Robert Adetuyi; D = Don McBrearty) (31 Jan. 1993; 5 Apr. 1993)

IV.5/44: Moving On [Sara and the Marshal] (T = Charles Lazer; D = Stephen Surjik) (7 Feb. 1993; 29 Mar. 1993)

IV.6/45: Evelyn (W = Raymond Storey; D = Graeme Campbell) (14 Feb. 1993; 12 Apr. 1993)

IV.7/46: The Dinner [Felicity's Grand Design] (T = Heather Conkie; D = Robert Boyd) (21 Feb. 1993; 19 Apr. 1993)

IV.8/47: Heirs and Graces (W = Hart Hanson; D = Don McBrearty) (28 Feb. 1993; 26 Apr. 1993)

IV.9/48: Hearts and Flowers (T = Hart Hanson; D = Stephen Surjik) (7 Mar. 1993; 1 Nov. 1993)

†IV.10/49: Felicity's Perfect Beau (W = Thérère Beaupré; D = Don McBrearty) (21 Mar. 1993; 8 Nov. 1993)

IV.11/50: The Disappearance (W = Deborah Nathan; D = F. Harvey Frost) (28 Mar. 1993; 15 Nov. 1993)

- +IV.12/51: Home Movie [Jasper's Home Movie] (W = Marlene Matthews; D = Don McBrearty) (4 Apr. 1993; 22 Nov. 1993)
 IV.13/52: Hearth and Home (W = Deborah Nathan; D = Otta Hanus) (11 Apr. 1993; 29 Nov. 1993)

Series V

- V.1/53: Fathers and Sons (W = Heather Conkie; D = Otta Hanus) (9 Jan. 1994; 21 Mar. 1994)
 V.2/54: Memento Mori (W = Heather Conkie; D = Don McBrearty) (9 Jan. 1994; 7 Mar. 1994)
 V.3/55: Modern Times (W = Charles Lazer; D = F. Harvey Frost) (16 Jan. 1994; 14 Mar. 1994)
 V.4/56: A Friend in Need (W = Marlene Matthews; D = Allan Kroeker) (23 Jan. 1994; 28 Mar. 1994)
 V.5/57: Stranger in the Night (W = Janet MacLean; D = Allan King) (13 Feb. 1994; 4 Apr. 1994)
 V.6/58: The Great Race (W = Rick Drew; D = Stefan Scaini) (6 Feb. 1994; 7 Nov. 1994)
 V.7/59: Someone to Believe In (W = Avrum Jacobson; D = Eleanore Lindo) (20 Feb. 1994; 14 Nov. 1994)
 V.8/60: Strictly Melodrama (W = Yan Moore; D = Allan Kroeker) (30 Jan. 1994; 21 Nov. 1994)
 +V.9/61: Thursday's Child (W = Heather Conkie; D = F. Harvey Frost) (27 Feb. 1994; 28 Nov. 1994)
 V.10/62: Best Laid Plans (W = Deborah Nathan; D = Eleanore Lindo) (6 Mar. 1994; 5 Dec. 1994)
 +V.11/63: Otherwise Engaged (W = Heather Conkie; D = Allan King) (13 Mar. 1994; 12 Dec. 1994)
 +V.12/64: Enter Prince Charming (W = Raymond Storey; D = Stephen Surjik) (20 Mar. 1994; 11 Apr. 1994)
 +V.13/65: The Minister's Wife (W = Raymond Storey; D = Allan King) (27 Mar. 1994; 18 Apr. 1994)

Series VI

- VI.1/66: The Return of Gus Pike (W = Marlene Matthews; D = Stephen Surjik) (15 Jan. 1995; 16 Oct. 1995)
 VI.2/67: Lonely Hearts (W = Marlene Matthews; D = Graeme Lynch) (15 Jan. 1995; 2 Oct. 1995)
 VI.3/68: Christmas in June (W = Avrum Jacobson; D = William Brayne) (22 Jan. 1995; 23 Oct. 1995)
 VI.4/69: Comings and Goings (W = Deborah Nathan; D = Eleanore Lindo) (5 Feb. 1995; 9 Oct. 1995)
 VI.5/70: The Trouble with Davey (T = Raymond Storey; D = Stacey Stewart Curtis) (12 Feb. 1995; 30 Oct. 1995)
 VI.6/71: Great Expectations (W = Laurie Pearson; D = Charles Wilkinson) (19 Feb. 1995; 6 Nov. 1995)
 VI.7/72: A Fox Tale (T = Laurie Pearson; S = Jim Henshaw; D = Kit Hood) (26 Feb. 1995; 20 Nov. 1995)
 VI.8/73: Fools and Kings (W = Raymond Storey; D = William Brayne) (29 Jan. 1995; 4 Dec. 1995)
 VI.9/74: The More Things Change (T = Rick Drew; D = Allan Eastman) (5 Mar. 1995; 27 Nov. 1995)
 VI.10/75: Home Is Where the Heart Is (W = Avrum Jacobson; D = Stacey Stewart Curtis) (12 Mar. 1995; 11 Dec. 1995)

- VI.11/76: What a Tangled Web We Weave (W = Marlene Matthews; D = F. Harvey Frost) (19 Mar. 1995; 13 Nov. 1995)
 †VI.12/77: A Time to Every Purpose (W = Laurie Pearson; D = Stefan Scaini) (26 Mar. 1995; 18 Dec. 1995)
 VI.13/78: Homecoming (W = Janet MacLean and Raymond Storey; D = Allan King) (2 Apr. 1995; 1 Jan. 1996)

Series VII

- VII.1/79: Out of the Ashes (W = Marlene Matthews; D = Allan King [CBC broadcast]; D = Stefan Scaini [Disney Channel broadcast]) (14 Jan. 1996; 26 Aug. 1996)
 VII.2/80: Love May Be Blind...but the Neighbours Ain't (W = Raymond Storey; D = Allan King) (14 Jan. 1996; 15 Sept. 1996)
 VII.3/81: Davey and the Mermaid (W = Jeremy Hole; D = Allan King) (21 Jan. 1996; 22 Sept. 1996)
 VII.4/82: Woman of Importance (W = Janet MacLean; D = Allan King) (28 Jan. 1996; 29 Sept. 1996)
 VII.5/83: Secrets and Sacrifices (W = Laurie Pearson; D = William Brayne) (4 Feb. 1996; 20 Oct. 1996)
 VII.6/84: King of the Great White Way (W = Hart Hanson; D = F. Harvey Frost) (18 Feb. 1996; 6 Oct. 1996)
 VII.7/85: Total Eclipse (W = Heather Conkie; D = William Brayne) (25 Feb. 1996; 13 Oct. 1996)
 VII.8/86: Ah...Sweet Mystery of Life (W = Marlene Matthews; D = Stacey Stewart Curtis) (11 Feb. 1996; 3 Nov. 1996)
 VII.9/87: From Away (W = Laurie Pearson; D = Stefan Scaini) (3 Mar. 1996; 27 Oct. 1996)
 VII.10/88: After the Ball is Over (W = Raymond Storey; D = Graeme Lynch) (10 Mar. 1996; 10 Nov. 1996)
 VII.11/89: Return to Me (W = Raymond Storey; D = F. Harvey Frost) (17 Mar. 1996; 17 Nov. 1996)
 VII.12/90: The Last Hurrah (W = Laurie Pearson; D = William Brayne) (24 Mar. 1996; 24 Nov. 1996)
 VII.13/91: So Dear to My Heart (W = Marlene Matthews; D = Graeme Lynch) (31 Mar. 1996; 8 Dec. 1996)

Novelizations:

The Avonlea Album. From the Sullivan Films Television Series Based on the novels of L. M. Montgomery. Ed. Fiona McHugh. Willowdale, ON: Firefly Books, 1991.*

Road to Avonlea. 29 volumes. Based on the Sullivan Films productions based on the novels of Lucy Maud Montgomery. Toronto: HarperCollins, 1991-1995; New York: Bantam-Starfire, 1992-1995.

- Dennis Adair and Janet Rosenstock, *The Journey Begins* #1 (1991)*
 Gail Hamilton, *The Story Girl Earns Her Name* #2 (1991)*
 Fiona McHugh, *Song of the Night* #3 (1991)*
 Heather Conkie, *The Materializing of Duncan McTavish* [sic] #4 (1991)*
 Fiona McHugh, *Quarantine* [sic] at *Alexander Abraham's* #5 (1991)*
 Gail Hamilton, *Conversions* #6 (1991)*
 Amy Jo Cooper, *Aunt Abigail's Beau* #7 (1991)*
 Heather Conkie, *Malcolm and the Baby* #8 (1991)*
 Gail Hamilton, *Felicity's Challenge* #9 (1991)*
 Linda Zwicker, *The Hope Chest of Arabella King* #10 (1991)*
 Gail Hamilton, *Nothing Endures But Change* #11 (1991)*
 Heather Conkie, *Sara's Homecoming* #12 (1992)*
 Gail Hamilton, *Aunt Hetty's Ordeal* #13 (1992)*
 Fiona McHugh, *Of Corsets and Secrets and True True Love* #14 (1992)*

Heather Conkie, *Old Quarrels, Old Love* #15 (1992)*
 Gail Hamilton, *Family Rivalry* #16 (1992)*
 Gail Hamilton, *May the Best Man Win* #17 (1992)*
 Heather Conkie, *Dreamer of Dreams* #18 (1992)*
 Amy Jo Cooper, *It's Just a Stage* #19 (1992)*
 Linda Zwicker, *Misfits and Miracles* #20 (1992)*
 Heather Conkie, *The Ties That Bind* #21 (1994)*
 Heather Conkie, *Felix and Blackie* #22 (1994)*
 Marlene Matthews, *But When She Was Bad... [sic]* #23 (1994)*
 Marlene Matthews, *Double Trouble* #24 (1994)*
 Gail Hamilton, *A Dark and Stormy Night* #25 (1994)*
 Heather Conkie, *Friends and Relations* #26 (1994)*
 Gail Hamilton, *Vows of Silence* #27 (1995)*
 Fiona McHugh, *The Calamitous Courting of Hetty King* #28 (1995)*
 Gail Hamilton, *Old Friends, Old Wounds* #29 (1995)*

Soundtrack:

Road to Avonlea: The Original Series Soundtrack. Sullivan Entertainment Presents. Music Composed and Conducted by Don Gillis. Toronto: Sullivan Entertainment, 2000.*

Home Video (English):

Road to Avonlea. A Sullivan Films Production. Produced by Kevin Sullivan and Trudy Grant in association with the Disney Channel, the Canadian Broadcasting Corporation, and with the participation of Telefilm Canada. 7 volumes. Toronto: Astral Communications, [1990].

Volume 1 ("The Journey Begins," "The Story Girl Earns Her Name")*

Volume 2 ("The Quarantine at Alexander Abraham's," "The Materializing of Duncan")*

Volume 3 ("Old Lady Lloyd," "Proof of the Pudding")*

Volume 4 ("Aunt Abigail's Beau," "Malcolm and the Baby")*

Volume 5 ("Conversions," "Felicity's Challenge")*

Volume 6 ("The Blue [sic] Chest of Arabella King," "The Witch of Avonlea")*

Volume 7 ("Nothing Endures But Change")*

Tales From Avonlea. Disney Presents. 6 volumes. Burbank, CA: Walt Disney Home Video, [1993-1994].

The Journey Begins [1993] ("The Journey Begins," "Proof of the Pudding")*

The Gift of Friendship [1993] ("The Quarantine at Alexander Abraham's," "The Materializing of Duncan")*

Magical Moments [1994] ("The Witch of Avonlea," "Nothing Endures But Change")*

Felicity's First Date [1994] ("How Kissing Was Discovered," "Aunt Hetty's Ordeal")*

Secret Treasures [Advertized but never released] ("The Hope Chest of Arabella King," "All That Glitters")

Wedding of the Year [Advertized but never released] ("May the Best Man Win," "Sister of the Bride")

Road to Avonlea. Sullivan Entertainment Presents. 11 volumes. Toronto: Sullivan Releasing, [1996-1997].

The Journey Begins [1996] (Movie re-edit of "The Journey Begins" and "Proof of the Pudding")*

Secrets and True Love [1996] ("The Materializing of Duncan," "Of Corsets and Secrets and True True Love")*

A Fine Romance [1996] ("How Kissing Was Discovered," "The Dinner")*

May the Best Man Win [1996] ("May the Best Man Win," "The Ties That Bind")*

The Witches of Avonlea [1996] ("Old Lady Lloyd," "The Witch of Avonlea")*

When She Was Bad, She Was Horrid [1996] ("But When She Was Bad...She Was Horrid," Parts 1 and 2)*

Lessons for Felix [1996] ("Felix and Blackie," "The Great Race")*
All That Glitters [1996] ("Sea Ghost," "All That Glitters")*
Misfits & Miracles [1996] ("A Mother's Love," "Misfits and Miracles")*
All the World's a Stage [1996] ("Another Point of View," "Home Movie")*
Return to Me [1997] ("Return to Me," "So Dear to My Heart")*
Road to Avonlea. 2 volumes. Toronto: Sullivan Entertainment, [1998].
The Disappearance [1998] ("The Disappearance," "What a Tangled Web We Weave")*
The Minister's Wife [1998] ("Enter Prince Charming," "The Minister's Wife")*
Road to Avonlea. Sullivan Entertainment Presents. 4 volumes. Toronto: Sullivan Entertainment, [2000].
Sarah's [sic] *Homecoming* [2000] ("Sara's Homecoming," "It's Just a Stage")*
A Dark and Stormy Night [2000] ("A Dark and Stormy Night," "High Society")*
Felicity's Perfect Beau [2000] ("Felicity's Perfect Beau," "A Friend in Need")*
Felicity's Challenge [2000] ("Felicity's Challenge," "Malcolm and the Baby")*
Road to Avonlea. Sullivan Entertainment's. 2 volumes. Toronto: Sullivan Entertainment, [2001].
Old Friends, Old Wounds & Quarantine at Alexander Abraham's [2001] ("The Quarantine at Alexander Abraham's," "Old Friends, Old Wounds")*
The Last Hurrah & Ah...Sweet Mystery of Life [2001] ("The Last Hurrah," "Ah...Sweet Mystery of Life")*

Home Video (French):

Les Contes d'Avonlea. 4 volumes. Montréal: Imavision Distribution, [2001].
 1: "L'exil de Sarah" ["The Journey Begins"], "Que le meilleur gagne" ["May the Best Man Win"]
 2: "La sorcière d'Avonlea" ["The Witch of Avonlea"], "Amour secret" ["Of Corsets and Secrets and True True Love"]
 3: "La chasse au trésor" ["All That Glitters"], "Un miracle n'arrive jamais seul" ["Misfits and Miracles"]
 4: "La vie est un théâtre" ["It's Just a Stage"], "Disparition" ["The Disappearance"]

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 —. "Polley reaches end of the road." *Toronto Star* 6 Nov. 1994: E10.
 —. "The reason Road To Avonlea endures." *Toronto Star* 31 Mar. 1996: B8.
 —. "Road getting smoother for Avonlea producer." *Toronto Star* 9 Jan. 1993: F9.
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 Atherton, Tony. "Avonlea creator aims focus beyond nostalgia and whimsy." *Vancouver Sun* 6 Jan. 1996: B9.
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 Boone, Mike. "Avonlea starts fourth season: who would have predicted it?" *Montreal Gazette* 16 Jan. 1993: E6.
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 —. "Sad farewell." *TV Times* 13 Jan. 1996: n.pag.
 Davidson, Lars. "On the Road to Avonlea...the Island footage." *Atlantic Advocate* Mar. 1991: 9-10.
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 —. "Tinkering with Success." *TV Times* 19 Jan. 1991: n.pag.
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- Walker, Susan. "Road show." *Toronto Star* 1 Dec. 1990: S4.
- York, Geoffrey. "On Iranian TV, Avonlea rules." *Globe and Mail* 4 Mar. 2000: A1+.

XV. *Emily of New Moon* (1998-2001)*

A Nova Scotia-Québec Co-production Produced by Salter Street Films Ltd. [Emily Productions Inc., Emily II Productions Inc., Emily III Productions Inc., Emily IV Productions Inc.] and CINAR Productions Inc. [Pigtail Productions Inc., Pigtail II Productions Inc.] and CINAR Corporation Inc. [Pigtail III Productions Inc., Pigtail IV Productions Inc.]. Produced in association with WIC Entertainment. Produced with the participation of Telefilm Canada (I), Gouvernement du Québec: Programme de crédits d'impôt, the Cable Production Fund (I), Government of Canada: Canadian Film or Video Production Tax Credit Program, Canada Television and Cable Production Fund (I-III), Telefilm Canada: Equity Investment Program (II-IV), CTCPPF: Licence Fee Program (II-III), Enterprise PEI/Province of Prince Edward Island (III-IV), Canadian Television Fund (IV), CTF: Licence Fee Program (IV), the Province of Nova Scotia (IV), and the Nova Scotia Film Industry Tax Credit Program (IV). Running time: 46 episodes (three series of 13 episodes and one series of seven episodes) x 46 minutes. CBC airdates: 4 Jan. 1998 — 10 Jan. 1999 (Series I and II).

Cast: Susan Clark (Aunt Elizabeth) (I), Stephen McHattie (Cousin Jimmy), Martha MacIsaac (Emily), Sheila McCarthy (Aunt Laura), Linda Thorson (Cousin Isabel) (II-III), John Neville (Uncle Malcolm) (II-III), and Jessica Pellerin (Ilse Burnley) (IV).

Credits: Salter Street Films and Cinar Present. Based upon the novels *Emily of New*

Moon, *Emily Climbs*, and *Emily's Quest* written by L. M. Montgomery. The television series *Emily of New Moon* has been authorized by the Heirs of L. M. Montgomery. Developed by Marlene Matthews. Supervising Producer (I): Marlene Matthews. Line Producer (I): Deb Lefaive. Executive in Charge of Production for Salter Street Films (I-II): Alan MacGillivray. Executive in Charge of Production for CINAR (I): Irene Litinsky. Senior Producer (II): Marlene Matthews. Line Producer (II): Jenipher Ritchie. Executive Producer (III): Marlene Matthews. Production Supervisor (III): Jenipher Ritchie. Executive in Charge of Production for Salter Street Films (III-IV): Charles Bishop. Supervising Producer (IV): Leila Basen. Co-Executive Producer (IV): Matthew Nodella. Producer (IV): Jenipher Ritchie. Creative Producer for CINAR: Patricia Lavoie. Executive Producer for WIC Entertainment: Dale A. Andrews. Executive Producers: Micheline Charest, Michael Donovan, and Ronald A. Weinberg.

Commentary and Synopsis: Visually and thematically the antithesis of *Road to Avonlea*, *Emily of New Moon* offers a drastic reconfiguration of popular notions of Victorian time/space. Instead of presenting Prince Edward Island as *Avonlea's* fantastic bubble where reality never intrudes, *Emily of New Moon* openly explores such themes as illegitimacy, drug addiction, lunacy, Victorian hypocrisy, child abuse, misogyny, and the effects of extreme Protestant repression. Developed by long-time *Road to Avonlea* writer and story editor Marlene Matthews, the series is a co-production of Salter Street Films (Halifax) and CINAR Productions (Montreal) and filmed entirely in Prince Edward Island. Though the series was produced for broadcast on WIC stations across Canada, the Canadian Broadcasting Corporation eventually bought first Canadian broadcast rights and premiered the series on 4 January 1998. Individual WIC stations began airing episodes of the series in fall 1998, but because they did so independently of each other, no uniform WIC airdate can be given.

Like Montgomery's corresponding novels, the television series initially follows the adventures of 11-year-old Emily Byrd Starr (MacIsaac), an orphan girl who must negotiate her passionate spirit and desire to write with the limits imposed by a repressive environment. In addition to this general framework, however, the series writers (working under Matthews' supervision) have added a number of elements and subplots that offer a record of 1890s Prince Edward Island that is radically different in tone and in topic from Montgomery's. Emily's "flash" and encounters with the supernatural are heightened in the television series, so much so that Ellen Vanstone refers to the production as "*The X-Files* meets *Anne of Green Gables*." As well, the series' representation of women urgently needs critical analysis; the characters Aunt Laura (McCarthy), Aunt Thom (Janet Wright), and Margaux Lavoie (Jacqueline MacKenzie) all contribute to the series' unflinching rejection of the Victorian idolization of courtship and its creation of situations that entrap women legally, sexually, and emotionally.

That said, the original plotlines have disappointed many Montgomery readers who would prefer a more literal translation to the screen, whereas several viewers have objected to the inclusion of mature such mature subject matter in *Road to Avonlea's* old "Family Hour" timeslot. After airing two seasons, the CBC put *Emily of New Moon* on hiatus; though the entire series has aired on WIC stations and in the United States, there is no indication, as of January 2001, of when the CBC will air the remaining 20 episodes. Combined, the first two seasons won three Gemini

Awards (out of 19 nominations). The official website for the series is:

<http://www.emilyofnewmoon.com>.

Episode List: W = Writer. D = Director. S = Story. T = Teleplay. Date = CBC airdate. Screening copies of the majority of episodes from Series III and IV were provided by Salter Street Films Ltd.

Series I

- I.1/1: The Eye of Heaven (W = Marlene Matthews; D = George Bloomfield) (4 Jan. 1998)
I.2/2: Storms of the Heart (W = Janet MacLean; D = Randy Bradshaw) (11 Jan. 1998)
I.3/3: The Book of Yesterday (S = Peter Meech; T = Jeremy Hole; D = Richard Ciupka) (18 Jan. 1998)
I.4/4: The Disappointed House (W = Heather Conkie; D = Eleanore Lindo) (25 Jan. 1998)
I.5/5: Paradise Lost (W = Jeremy Hole; D = George Bloomfield) (1 Feb. 1998)
I.6/6: The Enchanted Doll (W = Marlene Matthews; D = Mark Sobel) (8 Mar. 1998)
I.7/7: Falling Angels (W = Janet MacLean; D = Phil Comeau) (15 Mar. 1998)
I.8/8: The Tale of Duncan McHugh (W = Rob Forsyth; D = Giles Walker) (22 Mar. 1998)
I.9/9: Wild Rover (W = Janet MacLean; D = Michael Kennedy) (29 Mar. 1998)
I.10/10: The Ghost of Wyther Grange (W = Joe Wiesenfeld; D = Douglas Jackson) (5 Apr. 1998)
I.11/11: A Child Shall Lead Them (W = Joe Wiesenfeld; D = Jimmy Kaufman) (12 Apr. 1998)
I.12/12: A Winter's Tale (W = Marlene Matthews; D = Gabriel Pelletier) (12 Apr. 1998)
I.13/13: The Sound of Silence (W = Marlene Matthews; D = Stefan Scaini) (19 Apr. 1998)

Series II

- II.1/14: Summer of Sorrows (W = Marlene Matthews; D = Michael Kennedy) (4 Oct. 1998)
II.2/15: And So Shall They Reap (W = Marlene Matthews; D = Stefan Scaini) (11 Oct. 1998)
II.3/16: A Shadow in His Dream (W = Jeremy Hole; D = Michael Kennedy) (18 Oct. 1998)
II.4/17: Where Angels Fear to Tread (W = Marlene Matthews; D = Giles Walker) (25 Oct. 1998)
II.5/18: The Witches' Spell Book (W = Lynn Turner; D = Jean-François Pouliet) (8 Nov. 1998)
II.6/19: By the Rivers of Babylon (W = Marlene Matthews; D = Giles Walker) (15 Nov. 1998)
II.7/20: A Time to Heal (W = Leila Basen; D = Eleanore Lindo) (29 Nov. 1998)
II.8/21: The Devil's Punchbowl (W = Rob Forsyth; D = Don McBrearty) (6 Dec. 1998)
II.9/22: Pins and Needles, Needles and Pins, When a Man Gets Married, His Trouble Begins (W = Marlene Matthews; D = Chris Bould) (13 Dec. 1998)
II.10/23: Crown of Thorns (W = Marlene Matthews; D = Bruce McDonald) (20 Dec. 1998)
II.11/24: When the Bough Breaks (W = Janet MacLean; D = Jimmy Kaufman) (27 Dec. 1998)
II.12/25: Love Knots (W = Leila Basen; D = Bruce McDonald) (3 Jan. 1999)
II.13/26: The Book of Hours (W = Marlene Matthews; D = Matthew Nodella) (10 Jan. 1999)

Series III

- III.1/27: Ask Me No Questions, I'll Tell You No Lies (W = Marlene Matthews; D = Gordon Langevin)
III.2/28: The Return of Maida Flynn (W = Leila Basen; D = Jimmy Kaufman)
III.3/29: Under the Wishing Moon (W = Marlene Matthews; D = Michael Kennedy)

- III.4/30: Bridge of Dreams (W = Marlene Matthews; D = Giles Walker)
 III.5/31: Bred in the Bone (W = Leila Basen; D = Jimmy Kaufman)
 III.6/32: The Return of Malcolm Murray (W = Marlene Matthews; D = Bruce McDonald)
 III.7/33: In the Valley of the Shadow of Death (W = Dennis Foon; D = Giles Walker)
 III.8/34: Had a Wife and Couldn't Keep Her (W = Leila Basen; D = Lorette Leblanc)
 III.9/35: A Fall from Grace (W = Marlene Matthews; D = Matthew Nodella)
 III.10/36: The Bequest (W = Marlene Matthews and Leila Basen; D = Michael Kennedy)
 III.11/37: Command Performance (W = Marlene Matthews, Leila Basen, and Nobu Adilman; D = Steve Danyluk)
 III.12/38: A Man May Work From Sun to Sun, But a Woman's Work is Never Done (W = Leila Basen; D = Stephen McHattie)
 III.13/39: A Weaver of Dreams (W = Marlene Matthews; D = Matthew Nodella)

Series IV

- IV.1/40: Rites of Passage (W = Leila Basen; D = Michael Kennedy)
 IV.2/41: The Taming of Ilse Burnley (W = Leila Basen; D = Matthew Nodella)
 IV.3/42: A Bill of Divorcement (W = David Preston; D = Jimmy Kaufman)
 IV.4/43: Too Close to the Sun (W = Edwina Follows; D = Giles Walker)
 IV.5/44: The Weight of the World (W = Leila Basen; D = Matthew Nodella)
 IV.6/45: Away (W = David Preston; D = Giles Walker)
 IV.7/46: Seller of Dreams (W = Leila Basen; D = Stephen McHattie)

Home Video:

Emily of New Moon. 6 volumes. Scarborough, ON: Koch Vision, [2000].
The Eye of Heaven / Storms of the Heart
The Book of Yesterday / The Disappointed House
Paradise Lost / The Enchanted Doll
Falling Angels / The Tale of Duncan McHugh
Wild Rover / The Ghost of Wyther Grange / A Child Shall Lead Them
A Winter's Tale / The Sound of Silence

Selected Further Reading:

- Adilman, Sid. "Axe ready to fall on losers." *Toronto Star* 1 Feb. 2000: C7.
 —. "Emily TV series to film in P.E.I." *Toronto Star* 4 June 1996: E7.
 —. "Horror comes to paradise." *Toronto Star* 15 Nov. 1998: D20.
 —. "Montgomery's darker side." *Toronto Star* 27 Oct. 1996: E1+.
 —. "New Moon rising for a plucky heroine." *Toronto Star* 21 Dec. 1997: B8.
 —. "P.E.I. Liberals gave TV series \$1.9-million gift." *Toronto Star* 30 Nov. 1996: L5.
 —. "Why CBC is over the moon about Emily." *Toronto Star* 10 May 1997: K8.
 Atherton, Tony. "Another P.E.I. heroine gets TV treatment." *Calgary Herald* 3 Jan. 1998: I1-I2.
 Bickley, Claire. "Beyond Green Gables." *Edmonton Sun* 2 Jan. 1998: 22.
 —. "Location, location, location." *Toronto Sun* 26 Jan. 1997.
 Corliss, Richard. "Emily and Her Family." *Time* 12 Jan. 1998: 58.
 Cox, Kevin. "The Island finally gets to play itself." *Globe and Mail* 8 Dec. 1997: A2.
 Dawson, Catherine. "Island Girl." *TV Guide* 3 Jan. 1998: 9-10.
 —. "Scotchbroth." *TV Guide* 17 Oct. 1998: 15-17.
 Doucet, Jane. "New Moon rising." *Elm Street* Nov./Dec. 1997: 22+.
 Gittings, Christopher. "Re-visioning *Emily of New Moon*: Family Melodrama for the Nation." *CCL: Canadian Children's Literature / Littérature canadienne pour la jeunesse* 91/92 (1998): 22-35.
 Harris, Christopher. "PEI investing in Emily." *Globe and Mail* 13 Aug. 1996: A10.
 Kelly, Brendan. "Prince Edward welcomes 'Emily'." *Variety Television* 19-25 Aug. 1996: 33.

- MacAndrew, Barbara. "Move over, Anne. It's Emily's turn." *Globe and Mail* 19 July 1997: C2.
- Macdonald Butler, Kate. "Montgomery saw Emily books as her 'best'." Letter. *Toronto Star* 8 Dec. 1996: B2.
- Miller, Gina. "The deeper, darker Anne." *New Brunswick Telegraph-Journal* 3 Jan. 1998. "Montgomery descendant to appear in Emily of New Moon." *Montreal Gazette* 20 Aug. 1998: D11.
- Torrance, Kelly. "Emily gets with the program." *Alberta Report* 2 Feb. 1998: 54-55.
- Vanstone, Ellen. "Quirky and complex — don't mess with Emily." *Globe and Mail* 1 Jan. 1998: C1.
- Vlessing, Etan. "'Emily' TV series walks path of 'Green Gables'." *Hollywood Reporter* 12 Aug. 1996: n.pag.

XVI. Happy Christmas, Miss King (1998)*

Produced by Sullivan Entertainment Inc. [Miss King Productions Inc.] in association with the Canadian Broadcasting Corporation. Produced with the participation of Canada Television and Cable Production Fund, Telefilm Canada: Equity Investment Program, CTCPF: Licence Fee Program, and with the assistance/participation of the Government of Canada Canadian Film or Video Production Tax Credit Program.. Running time: 95 minutes. CBC airdate: 13 Dec. 1998.

Cast: Jackie Burroughs (Hetty King), Lally Cadeau (Janet King), Mag Ruffman (Olivia Dale), Cedric Smith (Alec King), Zachary Bennett (Felix King), Molly Atkinson (Cecily King), Patricia Hamilton (Rachel Lynde), and Gema Zamprogna (Felicity Pike).

Credits: Sullivan Entertainment Presents. Adapted from the novels *The Story Girl*, *The Golden Road*, *Chronicles of Avonlea*, and *Further Chronicles of Avonlea* by Lucy Maud Montgomery. Executives for CBC: Susan Morgan and Catherine Denson. Executive Producers: Trudy Grant and Kevin Sullivan. Produced by Kevin Sullivan. Executive in Charge of Production: Ray Sager. Written by Raymond Storey. Directed by Stefan Scaini.

Commentary and Synopsis: Set in December 1914, this *Road to Avonlea* follow-up movie reunites the majority of the original cast. Produced without the involvement of the Disney Channel, this film is considerably darker in tone and theme than its seven-year predecessor: after 19-year-old Felix (Bennett) is listed as "missing in action" at the beginning of the Great War, the rest of the King family attempts to keep up the Christmas cheer. For most of the movie, however, the other characters seem more concerned with their own problems than with the suspense of not knowing whether Felix is alive or dead. Though the movie relies too heavily on recycled plots, recycled music, and recycled exterior footage from earlier productions, *TV Guide* gave it an A+ rating. Nominated for three Gemini Awards: Best Supporting Actress (Ruffman), Best Direction, and Best TV Movie or Dramatic Mini-Series.

Home Video:

Happy Christmas, Miss King. Toronto: Sullivan Entertainment, 1999.*

Selected Further Reading:

Adilman, Sid. "Anne Shirley on ice just one Avonlea revival considered." *Toronto Star* 16 Jan. 1997: D10.

—. "Avonlea cast comes home for Christmas." *Toronto Star* 3 Aug. 1998: C6.
 Allemang, John. "Television." *Globe and Mail* 12 Dec. 1998: C9.
 Blakey, Bob. "Back to Avonlea." *TV Times* 12 Dec. 1998: 6.
 Carriere, Ken. "At the Movies." *TV Guide* 12 Dec. 1998: 13.
 Fonda, Peter. "Purrfect fare for the season." *Toronto Star* 13 Dec. 1998.
 Hawkins, Shannon. "Back in Avonlea for the holidays." *Ottawa Sun* 12 Dec. 1998: 41.

XVII. *Anne of Green Gables: The Continuing Story* (2000)*

Produced by Sullivan Entertainment Inc. [Anne III Productions Inc.]. Produced in association with the Canadian Broadcasting Corporation. Produced with the participation of the Canadian Television Fund created by the Government of Canada and the Canadian Cable Industry, Telefilm Canada: Equity Investment Program, CTF: Licence Fee Program, and with the assistance of the Government of Canada Canadian Film or Video Production Tax Credit Program. Running time: 2 episodes x 95 minutes. CBC airdate: 5-6 Mar. 2000.

Cast: Megan Follows (Anne Shirley), Jonathan Crombie (Gilbert Blythe), Schuyler Grant (Diana Wright), Greg Spottiswood (Fred Wright), Janet Laine Green (Maude Montrose), Shannon Lawson (Elsie James), Victoria Snow (Margaret Bush), Patricia Hamilton (Rachel Lynde), Douglas Campbell (Dr. Powell), Martha Henry (Kit Garrison), Nigel Bennett (Fergus Keegan), Colette Stevenson (Mrs. Findlay), and Cameron Daddo (Jack Garrison).

Credits: A Kevin Sullivan Production. Executive Producers: Trudy Grant and Kevin Sullivan. Executive in Charge of Production: Ray Sager. Written by Kevin Sullivan and Laurie Pearson. Directed by Stefan Scaini.

Synopsis: In April 1998, 11 years after both Kevin Sullivan and Megan Follows publicly vowed there would never be another *Anne of Green Gables* miniseries, Sullivan Entertainment announced plans to produce *Anne of Green Gables: The Continuing Story*, an original miniseries set in 1915, supposedly five years after the events depicted in *Anne of Green Gables: The Sequel*. After teaching in Halifax for five years, Anne Shirley returns to Avonlea for the first time since Marilla's death. She is reunited with her old friend Diana Barry Wright, who is sure their lives will be "just like old times." In time, of course, the characters become increasingly affected by the war, and eventually Gilbert Blythe, now a young surgeon, decides to enlist in the war effort. When he is declared "missing in action," Anne decides to search for her husband in Europe rather than wait for him patiently at Green Gables. As Anne travels to France, England, and Germany (all filmed in Montreal and outside Toronto) in search of her missing husband, she becomes drawn deeper into underground efforts to end the war, to the point that the film becomes *MacGyver of Green Gables*.

Though more than 2.3 million Canadians tuned in for this anticipated miniseries, a number of complaints arose from readers and viewers alike, claiming that this last film broke thematic continuity with both Montgomery's original novels and even with Sullivan's previous work. The film was nominated for four Gemini Awards, including Best Lead Actress in a Dramatic Program or Mini-Series (Megan Follows). The programme's official website is

<http://www.anne3.com>.

Soundtrack:

Anne of Green Gables: The Continuing Story: The Original Soundtrack. Sullivan Entertainment Presents. Music Composed and Conducted by Peter Breiner. Toronto: Sullivan Entertainment, [2001].*

Home Video:

Anne of Green Gables: The Continuing Story. Sullivan Entertainment Presents. Toronto: Sullivan Entertainment, [2000].*

Selected Further Reading:

Allemang, John. "Anne of Green Gables plays tinker, tailor, soldier, spy." *Globe and Mail* 3 Mar. 2000: R6.

Atherton, Tony. "Anne, again." *Ottawa Citizen* 26 Feb. 2000.

Brioux, Bill. "Anne Goes to War." *Edmonton Sun* 5 Mar. 2000: TV5.

Cole, Stephen. "Another helping of Green Gables." *National Post* 2 Mar. 2000: B4.

Dawson, Catherine. "The Story Continues..." *TV Guide* 4 Mar. 2000: 14-17.

Dickson, Kevin. "The Good, the Bad, and the Ugly." *TV Guide* 17 June 2000: 14-19.

King, Susan. "Returning to Green Gables: It's Not 90210." *Los Angeles Times* 22 July 2000: F6.

Kohanik, Eric. "A grand finale." *TV Times* 4 Mar. 2000: 4.

Mason, M. S. "Anne of Green Gables Marches Off to War." *Christian Science Monitor* 21 July 2000: 17.

McKay, John. "Anne of Green Gables all grown up." *Chronicle-Herald* 3 Mar. 2000: A8.

McLeod, Tyler. "Megan Follows Anne." *Calgary Sun* 5 Mar. 2000.

"Sullivan Entertainment — Background." Press release. Toronto: Sullivan Entertainment, 1995.

Salamon, Julie. "Anne Faces a Messy World Far From Green Gables." *New York Times* 22 July 2000: B7+.

Volmers, Eric. "Anne comes home to Westfield." *Cambridge Reporter* 2 Mar. 2000: B1.

Wheeler, Carolynne. "There are some stories you just shouldn't mess with." *Hamilton Spectator* 10 Mar. 2000: A02.

XVIII. Anne of Green Gables: The Animated Series (2000-)*

Produced by Sullivan Animation Inc. in association with TVOntario. A Sullivan Animation Production in association with PBS. Produced by Annemation Productions Inc. Produced with the assistance of the Government of Canada Canadian Film or Video Production Tax Credit Program. Running time: 26 episodes x 23 minutes. TVO airdates: 4 September 2000 – .

Cast: Wayne Robson (Matthew Cuthbert), Bryn McAuley (Anne Shirley), Patricia Gage (Marilla Cuthbert), Linda Sorensen (Hetty King), Patricia Hamilton (Rachel Lynde), Emily Hampshire (Diana Barry), Ali Mukaddam (Gilbert Blythe), Dalene Irvine (Felicity King), and Kyle Fairlie (Felix King).

Credits: Executive in Charge of Production: Elizabeth Young. Executive for TVOntario: Pat Ellingson. Producer: Marilyn McAuley. Associate Producer: Christine Davis. Executive Producers: Kevin Sullivan and Trudy Grant.

Synopsis: Aimed at six- to 10-year-olds, this animated series adapts elements from both Sullivan Entertainment's *Anne of Green Gables* miniseries and its episodic series *Road to Avonlea*. According to Sullivan Entertainment's website, the "educa-

tional objectives" of this series are "to support children's life skills development — that is, the set of skills needed to live a productive family and community life." The series premiered on TVOntario on 4 September 2000 and is slated for release on PBS in spring 2001. A feature film based on this series is also in development. The official website for this series is:

<http://www.sullivan-ent.com/html/annemation/index-annemation.html>.

Episode List: W = Writer. D = Director. List provided by Sullivan Entertainment; credits and order of episodes not verified.

The Witch of Avonlea (W = Kate Barris; D = Richard Allen)
A Better Mousetrap (W = Clive Endersby; D = Richard Allen)
Anne's Disappearing Allowance (W = Claire Ross Dunn; D = Richard Allen)
No Anne Is An Island (W = Bruce Robb; D = Richard Allen)
Chores Eclipsed (W = Michael MacLennan; D = Richard Allen)
The Sleeves (W = Laura Kosterski and Stephen Zoller; D = Lilliane Andre)
Lost and Found (W = Claire Ross Dunn; D = Lilliane Andre)
Idle Chatter (W = Michael MacLennan; D = Lilliane Andre)
Taffy (W = Patrick Granleese; D = Lilliane Andre)
Ice Cream Promise (W = Claire Ross Dunn; D = Lilliane Andre)
Question of Rules (W = Clive Endersby; D = Lilliane Andre)
Carrots (W = Terri Hawkes and Michael MacLennan; D = Lilliane Andre)
Bully by the Horns (W = Michael MacLennan; D = Lilliane Andre)
The Avonlea Herald (W = Michael MacLennan; D = Lilliane Andre)
One True Friend (W = Clive Endersby; D = Lilliane Andre)
The Stray (W = Claire Ross Dunn; D = Lilliane Andre)
The Best Partner (W = Laura Kosterski and Stephen Zoller; D = Lilliane Andre)
Babysitter Blues (W = Patrick Granleese and Michael MacLennan; D = Lilliane Andre)
The Swim of Things (W = Michael MacLennan; D = Lilliane Andre)
A Square Peg (W = Michael MacLennan; D = Lilliane Andre)
Marbles (W = Ken Ross; D = Lilliane Andre)
Butterfly (W = Claire Ross Dunn; D = Lilliane Andre)
A Walk In His Shoes (W = Michael MacLennan; D = Lilliane Andre)
Oh Brother! (W = Clive Endersby; D = Lilliane Andre)
A Condition of Superstition (W = Ken Ross; D = Lilliane Andre)
A Welcome Hero (W = Michael MacLennan; D = Lilliane Andre)

Home Video:

Anne: The Animated Series: Babysitter Blues & One True Friend. Toronto: Sullivan Entertainment, 2001.

Selected Further Reading:

Malleck, Bonnie. "Animated Anne arrives; TVOntario's fall lineup aims programming at children from tots to teens." *Hamilton Spectator* 6 Sept. 2000: G04.

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Gabrielle Roy Raconte *Le Titanic*

• Carol J. Harvey •

Summary: *The sinking of the Titanic is a tragedy that influenced several twentieth-century authors. Among them, Gabrielle Roy. In her collection of short stories Rue Deschambault, the narrative entitled "Le Titanic" establishes a correlation between the loss of the great ship and the apprenticeship and coming of age of young Christine, who is the only protagonist appearing in all stories. As adult characters reconstruct the tragedy, they focus progressively on their own moral perspective: by playing on those various viewpoints, Gabrielle Roy makes Christine define her own perception and interpretation of the tragedy.*

Résumé: *Le naufrage du Titanic en 1912 est une catastrophe qui a marqué l'imaginaire du XX^e siècle. Dans sa nouvelle de Rue Deschambault intitulée "Le Titanic", Gabrielle Roy met en relation la perte du grand bateau et l'apprentissage de la vie de la jeune Christine, protagoniste de l'oeuvre. Au fur et à mesure que les personnages adultes reconstruisent l'événement historique, ils colorent leur narration de leur perspective morale. À l'aide d'une focalisation variable et d'autres techniques narratives, Roy amène Christine à réfléchir sur sa propre attitude envers la tragédie.*

“Un grand bateau avait péri en mer, et longtemps, pendant des années, on en parla encore aux veillées par chez nous, dans le Manitoba.”¹ Telle est la phrase d’ouverture du court récit intitulé *Le Titanic*, la septième des dix-huit nouvelles qui composent *Rue Deschambault* de Gabrielle Roy. Née en 1909, Roy est très jeune lors du naufrage du paquebot *Titanic*, la nuit du dimanche 14 avril 1912. Cependant, il est vraisemblable qu’elle a entendu raconter cet événement funeste pendant son enfance. La collision entre un iceberg et le *Titanic*, au large de Terre-Neuve, était un désastre qui s’est réellement répercuté jusqu’au Manitoba, au cœur du continent. Plusieurs Manitobains éminents ont péri dans le naufrage; les presses française et anglaise de la province — *Le Manitoba*² et *le Manitoba Free Press*— ont publié des articles sur la perte du *Titanic* et sur ses victimes comme Mark Fortune et

sa famille, dont la compagnie avait construit plusieurs des bâtiments de l'avenue Portage, John James Borebank, un des premiers agents immobiliers de Winnipeg, George Edward Graham, de la compagnie T. Eaton & Co., qui rentrait d'un voyage d'affaires en Angleterre, et Leonard Hickman, dont on a ramené le corps au Manitoba pour être enterré dans la ville de Neepawa. Sur deux mille, deux cents vingt-sept passagers, vingt-sept comptaient gagner le Manitoba.³

Même si aucun habitant de Saint-Boniface ne se trouvait parmi les passagers, la perte du *Titanic* était un désastre qui a touché les Franco-Manitobains comme les autres habitants de la province. Dans le premier article sur la tragédie paru dans *Le Manitoba*, le 17 avril 1912, on lisait:

La consternation règne dans le monde civilisé. On a le coeur angoissé à la pensée de cette effroyable calamité.

Quelles scènes ont dû se passer à bord de ce vaisseau où la Mort s'est fait précéder d'une longue agonie de douleur et d'épouvante indicibles!

... *Save our souls*, ont crié les naufragés dans leur suprême télégramme, quand ils ont vu que tout était fini!

Et nous tous aussi, qui frémissons de pitié, faisons un acte de foi et inclinons-nous devant les voies impénétrables de la Providence.

Que le Dieu miséricordieux et bon accueille ces pauvres victimes de la mer qui se sont tournées vers Lui dans leur détresse.⁴

Le dimanche 28 avril, à l'issue de la grand-messe, Monseigneur Dugas est monté en chaire pour signaler le désastre, et "comme marque publique de condoléance et de douloureux regret [il] fit exécuter sur l'orgue une marche funèbre que l'auditoire écouta debout."⁵

Il se peut que cette catastrophe qui a si profondément marqué l'imaginaire des Franco-Manitobains figure parmi les premiers souvenirs d'enfance de Gabrielle Roy, souvenirs qui remontent à fleur de mémoire quarante ans plus tard quand l'auteure rédige *Rue Deschambault*, publié en 1955. Dans ce recueil, l'auteure met en scène sa protagoniste Christine, qui — comme Gabrielle Roy elle-même — avait grandi dans une famille qui habite la rue Deschambault à Saint-Boniface. Structurées selon l'ordre chronologique et centrées sur les expériences remémorées par Christine adulte, ces nouvelles s'étendent de son premier âge jusqu'à son adolescence, pour former un véritable roman d'apprentissage de la vie, ou *Bildungsroman*.⁶ Dans la nouvelle intitulée *Le Titanic*, pendant que Christine enfant veille avec sa famille en compagnie de monsieur Elie, sa femme Clémentine et l'oncle Majorique, la petite fille entend parler pour la première fois du naufrage du *Titanic*.

C'est la manière dont Gabrielle Roy raconte cette nouvelle qui nous

intéresse ici, pour voir comment cet événement historique qui fait fonction de référence intertextuelle,⁷ est intégré non seulement dans la nouvelle elle-même mais aussi dans le *Bildungsroman* de Christine. De quelle manière Roy construit-elle l'histoire du *Titanic*, histoire connue d'avance par l'auditoire extratextuelle et intratextuelle — connue par tous, sauf Christine? Quelles sont les techniques narratives et discursives que l'auteure emploie pour renouveler cet épisode depuis longtemps clos? Dans quelle mesure cet épisode contribue-t-il au portrait de Christine qui se développe par touches successives tout au long du roman? Notre analyse portera donc sur les stratégies d'écriture dont l'auteure se sert pour contextualiser son récit, telles que le cadre spatio-temporel, le jeu entre narration et dialogue, l'interaction entre les personnages et la représentation de Christine. Cette analyse nous permettra non seulement de comprendre l'art de la narration chez Gabrielle Roy, mais aussi de déterminer son intentionnalité.

Le cadre spatio-temporel

Aucun indice textuel ne permet de situer avec exactitude l'instance narrative, ou le temps de la narration de la tragédie du *Titanic*. D'ailleurs, dans la phrase introductive la narratrice souligne le fait que l'on a raconté l'anecdote à maintes reprises, pendant des années, aux veillées au Manitoba. Mais quant à "ce soir-la", le soir d'hiver dont il est question dans la nouvelle, rien n'indique s'il s'agit de quelques jours après le naufrage ou de quelques années. Seul importe le temps qu'il faisait cette nuit-là: une nuit très froide, avec tempête de neige et un vent qui hurlait comme un "fou déchaîné" et qui de ce fait rendait les gens attentifs au malheur; "l'hiver, au Manitoba, y avait-il sujet plus passionnant pour nous que celui du temps qu'il faisait, notre ennemi à la fois le plus mystérieux et le plus palpable!" (80). La marque temporelle "ce soir-là" ne sert donc pas à situer le récit dans le temps chronologique mais à créer une ambiance de danger en évoquant les forces hostiles de la nature. Ainsi se dessine une double perspective temporelle, le temps historique pour lequel on n'ignore point la date et jusqu'à l'heure où le *Titanic* a sombré, et le temps de la narration, qui reste flou et indéterminé, situé vaguement pendant l'enfance de Christine. L'âge exact de cette dernière n'est pas indiqué dans la nouvelle mais ses interventions et les questions qu'elle pose, comme "Il y a donc de la musique pour danser sur un bateau?" (81), nous laissent comprendre qu'elle est à peine plus âgée que dans *Ma coqueluche*, la nouvelle précédente, où elle a huit ans.

Dans cet univers romanesque, l'espace aussi est décrit d'une manière ambivalente. S'il est vrai que le titre de la nouvelle évoque un terrible naufrage au large de Terre-Neuve, l'on se rend compte d'entrée de jeu que le cadre spatial principal, décrit avec beaucoup de spécificité, n'est pas la haute mer mais la maison de la rue Deschambault. En hiver, se souvient la narratrice, la

famille avait l'habitude de veiller dans la cuisine; s'il avait beaucoup neigé, on faisait un seul sentier à travers la neige, conduisant à la porte arrière qui donnait accès à la cuisine, avec son "canard" sur le poêle, la machine à coudre de maman et l'image de la Sainte Famille accrochée au-dessus. Quelque réaliste que soit le cadre, il comporte néanmoins une dimension symbolique qu'il importe de relever. En effet, Roy établit un contraste entre l'espace extérieur et l'espace intérieur, entre le froid brutal de l'hiver manitobain ou des eaux glacées de l'Atlantique et la chaleur de la cuisine où ronfle le poêle. Le premier est un espace ouvert plein de danger, où règnent les éléments du monde naturel, alors que le deuxième est un lieu de refuge et de sécurité, placé sous la protection divine. Cependant, cette cuisine servira à la dramatisation de l'anecdote, à la mise en scène imaginaire de la collision. C'est sur le mur même de la cuisine que la petite Christine voit le *Titanic* se profiler quand l'oncle Majorique lui explique comment les icebergs mettent les navires en danger:

J'ai bien vu alors le beau et solide bateau blanc. Il passait, tous ses hublots illuminés, sur le mur de notre cuisine. Mais, du côté de M. Elie, venait droit vers le bateau la monstrueuse montagne partie du Labrador. Et ils allaient se rencontrer dans ce pire endroit de la mer... (83, c'est nous qui soulignons)

En outre, si les passagers du bateau sont mentionnés, certains par leur nom de Vanderbilt ou Hammerstein, il n'est guère question du courage ou de la terreur de ces malheureuses victimes de la mer face au danger et à la mort. Ce sont les opinions, émotions et sentiments de ceux qui sont réunis autour du poêle dans la cuisine de la rue Deschambault, et notamment de Christine, qui sont présentés au fur et à mesure que l'histoire se dévoile. De ce fait, tout concourt à déplacer l'action des événements extérieurs qui mènent à la perte du *Titanic* pour la reporter sur l'espace domestique intérieur, où ces personnages échangent des propos, où Christine écoute le tragique incident. La cuisine où veille le cercle familial, vrai champ de déploiement des personnages, s'avère ainsi être l'espace romanesque fonctionnel de cette nouvelle, et son cadre spatial primaire.

Narration et dialogue

Sur le plan de la narration, Roy déploie un ensemble complexe de techniques pour raconter *Le Titanic*. Cette nouvelle rédigée à la première personne peut être classée, suivant Genette, comme un récit homodiégétique (252) dans lequel l'auteure fait intervenir une narratrice, Christine, présente comme personnage principal dans l'histoire qu'elle raconte de ses jeunes années. Cette approche, commune à toutes les nouvelles de *Rue Deschambault*, permet à Roy de garder ses distances en tant qu'auteure et d'entretenir ainsi l'illusion de l'autonomie de son personnage principal. Mais ce personnage est à la fois

narratrice et actrice, présentant la double perspective de Christine adulte et enfant. En tant qu'adulte narrante, Christine intervient dans le récit pour faire des observations sur ses expériences d'autrefois ou des commentaires d'ordre général. Sa voix réflexive se mêle alors aux propos naïfs de l'enfant. Pour marquer ces transitions entre Christine adulte et Christine enfant, entre le je narrante et le je narré, Roy met à contribution les temps verbaux. Ainsi la narratrice adulte introduit-elle la nouvelle au passé simple alors que l'anecdote rapportée progresse au passé composé ("l'un m'a répondu ... un autre l'a décrite ... mon oncle m'a parlé ..." (80); par ailleurs, les généralités comme "Mais d'où vient que nos plaines glacées, que nos pauvres plaines gelées ne suffisaient pas à nous donner une assez haute idée de la solitude!" (80), mises au présent, nous rappellent que la narratrice raconte au présent ses souvenirs du passé. Ce glissement entre le point de vue de l'enfant et la perspective adulte crée un texte de mouvement constant. Et à la complexité de la voix double s'ajoutent d'autres voix encore, car la narratrice ne rapporte pas seulement ses propres paroles comme adulte et enfant, mais aussi les propos des autres énonciateurs — "maman", monsieur Elie, Clémentine et Majorique. Sa voix polyphonique reproduit le discours verbal en entier et trahit une hétérogénéité discursive hautement perfectionnée de la part de l'auteure.

Le récit du *Titanic* se présente donc sous forme d'un texte dialogué auquel tous ceux qui sont présents apportent leur contribution. C'est monsieur Elie qui lance la discussion avec les propos, "Ce doit être par une nuit comme celle-ci que le *Titanic* a péri." (80) Une fois le dialogue entamé, il s'en dégage les étapes d'une narration collective, qui reconstruit pas à pas la séquence des événements historiques:

Une nuit, le *Titanic*, le bateau le plus solide qu'on ait jamais construit, se trouvait au large de Terre-Neuve. Averti de la présence d'icebergs par un cargo, mais répondant qu'on ne craignait rien, le bateau n'a pas ralenti. Un éperon de glace a pénétré "en plein coeur" du *Titanic* mais comme le cargo n'écoutait plus, il n'a pu répondre au S.O.S. On a fait descendre les femmes et les enfants dans des barques de sauvetage mais plusieurs ont été renversées. Le bateau a sombré très vite et beaucoup des passagers ont péri en mer.

Il est à noter que ce n'était ni par une nuit de tempête, comme le croit monsieur Elie, ni par une nuit de brume, comme le dit Clémentine, sa femme, que le *Titanic* s'est perdu "corps et biens"; le dimanche 14 avril 1912, la nuit était claire et le ciel dégagé. Selon le communiqué du comité des survivants, cité dans *Le Manitoba*, l'accident a eu lieu "pendant une nuit froide et étoilée, mais sans lune".⁸ Le bateau n'a pas sombré non plus "en une vingtaine de minutes peut-être" (83), comme le dit l'oncle Majorique; entré en collision avec l'iceberg à vingt-trois heures quarante minutes, le *Titanic* a sombré à

deux heures vingt du matin. En revanche, il est vrai que quelques-uns des bateaux de sauvetage se sont renversés. Il a fallu descendre ces bateaux du pont supérieur, à quarante ou cinquante pieds du niveau de la mer, de sorte que certains sont entrés dans l'eau en travers à la lame. Et le bateau a sombré exactement comme le décrit monsieur Elie, la proue submergée et la quille montée au-dessus de l'eau: "Un bateau qui sombre, dit-il, penche jusqu'à se dresser presque debout sur les flots ... Puis, tout à coup, il pique dans les profondeurs de l'océan." (84) Toute considération faite, à quelques détails près, Roy raconte l'histoire du *Titanic* avec une fidélité qui nous rappelle qu'elle avait passé plusieurs années à Montréal comme journaliste et reporter, avant d'embrasser une carrière littéraire.

Deux personnages antinomiques

Mais malgré le réalisme des détails, *Le Titanic* est loin d'être un reportage mais une oeuvre fictive. Monsieur Elie et l'oncle Majorique sont les deux personnages qui contribuent le plus à la narration de la catastrophe elle-même. Et au fur et à mesure que ces deux hommes racontent l'histoire du *Titanic*, leur caractère se dévoile pour mettre en évidence deux perspectives différentes, deux philosophies de la vie diamétralement opposées l'une à l'autre. Pour monsieur Elie, le bateau le plus solide qu'on ait jamais construit courait à sa perte car "Dieu punit toujours l'orgueil" (81). Il condamne les passagers parce qu'ils dansaient "au milieu de l'océan!" (81). Il ricane en disant que les passagers qui se trouvaient sur le *Titanic* constituaient "la haute finance de New York! ... des millionnaires! ... [qui] pensaient leur bateau à l'épreuve de tout danger" (82).

Pareille réaction à la perte du *Titanic* n'était pas inconnue à l'époque. Jamais le monde n'avait vu un tel bateau. Vaisseau amiral de la ligne White Star, c'était un bateau de grand luxe, long de huit cents quatre-vingts pieds, et qui pesait plus de quarante-six mille tonnes. A la fine pointe des progrès technologiques, sa construction incorporait tant de mesures de sécurité que l'on disait que le bateau était insubmersible. Au moment où le *Titanic* s'apprêtait à faire son premier voyage, de Southampton, en Angleterre, à New York, on lisait dans le journal que Dieu lui-même serait incapable de le faire couler. Mais nombreux étaient ceux qui pensaient que Harland et Wolff, en construisant ce bateau, avaient lancé un défi à Dieu et à la Providence. Le premier article paru à Saint-Boniface se fait l'écho de cette attitude:

Le Titanic était un colosse qui semblait défier tous les accidents; son capitaine, mort au devoir, avait quarante ans d'expérience. Les hommes, malgré leur génie et leur audace, malgré leurs inventions merveilleuses et leurs conquêtes, restent des hommes - et leurs triomphes sont éphémères devant les forces de la Nature.⁹

Après la catastrophe, on a déploré le luxe inutile du *Titanic* et le manque

de bateaux de sauvetage. En effet, considérant que le bateau ne risquait point de couler et voulant multiplier les ponts de promenade, on n'avait prévu que seize bateaux de sauvetage et quatre Zodiacs, à peine assez de places pour la moitié des passagers à bord du *Titanic*. "Moins de trottoirs pour les millionnaires et plus de canots de sauvetage" dit un capitaine au long cours, cité dans *Le Manitoba*.¹⁰ Mais, chose surprenante, monsieur Elie ne dénonce point le manque de bateaux. En s'en prenant aux riches et à ceux qui dansaient, il semble être animé par la hargne. L'on est en droit de se demander si ce rabat-joie ne représente pas les fidèles austères qui observent à la lettre le code de comportement recommandé par l'Église, qui condamnait autrefois les divertissements susceptibles de mener à une proximité physique jugée dangereuse.¹¹ Pis que cela, il ne montre aucune compassion à l'égard des passagers qui sont voués à la mort.

A l'opposé de monsieur Elie, ennemi de la joie des autres, l'oncle Majorique se montre d'emblée comme un homme qui rayonne de bonheur:

La porte ouverte, nous avons aperçu entouré de rafales un homme entièrement couvert de fourrure, le bonnet de racoon enfoncé jusqu'aux yeux, le col de pelisse remonté; le peu de visage que nous voyions était rouge de froid, rieur cependant; les yeux brillaient, la petite moustache était raide de givre. (79)

Alors que monsieur Elie ne bénéficie d'aucune description physique, celle de l'oncle Majorique insiste sur sa joie de vivre: "Sa pelisse ôtée, il avait l'air jeune, mince et tout heureux de vivre, avec ses yeux noirs pétillants, une raie enfoncée comme un sentier dans ses cheveux noirs si épais." (80) Christine fait état aussi de sa curiosité intellectuelle:

... mon oncle Majorique aimait expliquer les choses, et il le faisait bien, car il avait chez lui la série complète de l'encyclopédie Britannica. Or, dans les fermes du Manitoba, l'hiver, il ne reste plus grand ouvrage; alors mon oncle apprenait dans ses livres comment fonctionnent le téléphone, la télégraphie sans fil, la radio; quand il venait chez nous il nous les expliquait à l'aide de comparaisons très fines; il faisait des dessins pour mieux nous faire comprendre. (81)

Selon toute évidence, Majorique fait exception aux personnages de *Rue Deschambault* pour lesquels "un trait de caractère, une modalité de comportement suffisent à les individualiser." (Ducrocq-Poirier 24)

Pour cet homme éclairé, si les passagers dansaient, c'était parce qu'ils étaient presque tous des nouveaux mariés, en lune de miel; ces "millionnaires" étaient "des couples riches, beaux, jeunes, heureux" (82). Contre l'argument de monsieur Elie, qui a l'air "si content de la colère de Dieu" (83), Majorique objecte l'erreur humaine: les passagers auraient pu être sauvés si seulement

le capitaine avait donné l'ordre de diminuer la vitesse du navire. Et alors que monsieur Elie prend plaisir à renseigner Christine que "rien ne disparaît peut-être aussi complètement qu'un navire descendu dans la mer" (84), son oncle lui explique qu'on avait bel et bien essayé de sauver les passagers; mais plusieurs des barques de sauvetage s'étaient renversées et aucun autre bateau n'avait entendu immédiatement le S.O.S. que le *Titanic* avait lancé.

Clairement, chacun de ces hommes incarne une attitude différente envers la vie. Monsieur Elie semble dur et renfrogné au point de paraître inhumain; il a beau évoquer Dieu, il ne semble guère avoir de la charité pour son prochain. En revanche, l'oncle Majorique présente des arguments raisonnés; il se montre généreux et plein de sollicitude pour les malheureux passagers; animé par la soif de connaître et de comprendre le monde, ouvert à toutes les possibilités humaines, il paraît infiniment plus charitable que monsieur Elie.

Le *Bildungsroman* de Christine

Si Roy choisit de montrer Christine sollicitée par ces deux modes de penser si opposés, c'est pour souligner son apprentissage de la vie. Chacune des dix-huit nouvelles de *Rue Deschambault*, échelonnées tout au long de son enfance et son adolescence, raconte une anecdote qui contribue au développement progressif de l'héroïne. Prises dans leur ensemble, ces nouvelles forment ainsi un véritable *Bildungsroman*. Rosmarin Heidenreich a montré, cependant, qu'il s'agit d'un *Bildungsroman* dont les structures diffèrent de celles du modèle conventionnel, au point où elle parle d'un "roman d'apprentissage que l'on pourrait qualifier de modèle de *Bildungsroman* au féminin ...":

Ce qui est étonnant, c'est la façon dont chacun des chapitres, chacun des épisodes racontés dans *Rue Deschambault*, correspond aux éléments paradigmatiques du *Bildungsroman*, tout en réarrangeant le schéma de ce dernier. Si le *Bildungsroman* est centré sur le véhicule symbolique du voyage, le héros sortant de son monde familier pour faire l'expérience de l'inconnu, *Rue Deschambault* invertit le schéma, tout en faisant allusion à lui: au lieu de sortir dans le monde, l'héroïne fait l'expérience du monde chez elle, les éléments étrangers s'introduisant d'une façon tout à fait inattendue." (479-80)

C'est le cas, nous l'avons vu, dans *Le Titanic*, où, par la magie du verbe, la tragédie a lieu pour Christine dans la cuisine même.

Nous abondons dans le sens de Heidenreich aussi en classant *Le Titanic* parmi les histoires qui, sans être des expériences personnelles, ajoutent "une ampleur de connaissances et de compréhension au répertoire d'expériences de l'héroïne"(481), puisque la petite fille interrompt constamment la narration de la tragédie avec ses questions et que la narratrice

adulte commente les réactions qu'elle avait eues en écoutant. La curiosité d'abord, "La brume?... " (80) "Il y a donc de la musique pour danser sur un bateau?" (81); l'appréhension, "Un iceberg ... ai-je demandé, c'est quoi? Et j'avais peur de l'apprendre" (83); la peur, "Comment est-ce que ça sombre un bateau?" (84); et enfin l'angoisse, "Mais les gens, ai-je crié, les gens heureux, les Vanderbilt? ... Mais les enfants, les enfants aussi piquaient droit dans les profondeurs?" (84) Clairement, la fillette élevée au coeur du continent, à deux mille milles de l'océan, a beaucoup à apprendre sur la mer et les bateaux, jusqu'alors inconnus. Elle apprend notamment que la brume et les icebergs sont tout aussi dangereux en mer que le froid brutal de l'hiver dans la Prairie, avec ses blizzards et ses tempêtes. Dans ces espaces ouverts, où l'homme est exposé aux éléments, il est souvent réduit à l'impuissance contre les forces de la nature.

Plus important encore, la dialectique qui s'établit entre monsieur Elie et l'oncle Majorique permet de sensibiliser la petite fille aux deux modes de penser opposés que ces personnages représentent. Alors que le premier se contente d'inculquer des préjugés, le deuxième veut donner des renseignements plus objectifs. Le discours antinomique qui conclut l'épisode du *Titanic* souligne l'opposition fondamentale sur laquelle le *Bildungsroman* de Christine s'appuie:

— Oui, fit M. Elie, Dieu punit parfois de façon effroyable la présomption humaine.

— N'empêche, dit mon oncle, qu'on a bâti depuis de plus grands et plus solides bateaux encore. On vole aussi de mieux en mieux dans les airs. Et qui sait!...

Demain peut-être, les hommes iront dans la lune... jusqu'à la planète Mars.. Moi, j'aimerais vivre longtemps, très longtemps; je suis curieux de voir ce que les hommes vont tenter.(85)

Pour affirmer la partialité que Christine éprouve à la fin du récit du *Titanic* pour les idées humanistes et progressistes de l'oncle Majorique, Roy se contente de la gestualité: "J'allai me réfugier près de lui. Il me mit sur ses genoux. Il caressa mes cheveux." (85)

Sur cette antithèse entre les deux hommes prend appui non seulement l'apprentissage de la vie matérielle de Christine mais aussi sa formation spirituelle et morale, véhiculée dans le discours religieux fragmenté mais insistant qui sous-tend *Le Titanic*. Pour la petite Christine, l'image de la Sainte Famille au-dessus du poêle dépeint des "gens comme nous, contents d'être tous trois ensemble" (81). En revanche, Dieu le Père surveille la cuisine avec "cette expression de toujours vouloir nous prendre en faute." (81) Monsieur Elie ne fait que confirmer cette observation enfantine en peignant un Dieu vengeur qui punit l'orgueil et se met dans une telle colère contre la présomption

humaine qu'il détruit le bateau et beaucoup de ses passagers, qui (selon maman) chantaient *Nearer My God to Thee*. Que la mise en discours de la religion se fasse à travers ce personnage antipathique, cela est très révélateur de l'attitude de l'auteure au sujet de la religion. Cette dernière publie *Rue Deschambault* quelques années avant la transformation radicale du rôle de l'Église catholique amorcée au Québec par la Révolution tranquille, et son discours voilé dans *Le Titanic* montre subtilement l'emprise que la religion pouvait exercer sur les esprits. Envisagé sous cet angle, le contraste intellectuel et moral que nous avons relevé entre Monsieur Elie et l'oncle Majorique semble avoir son origine dans la différence entre celui qui est dominé par une religion contraignante et dogmatique et le libre penseur, qui ne veut être influencé par aucun dogme établi et qui ne se fie qu'à la raison. Quant à la jeune protagoniste, quelque négative que soit cette représentation de la religion, elle n'est pas pour autant prête à abandonner ses croyances:

Mais Dieu le Père était dans les nuages. Est-ce que les avions monteraient jusque-là? ...Est-ce que Dieu les laisserait passer? ... Est-ce qu'il voulait qu'on aille jusqu'à Mars?... Partout, en nous, autour de nous, il m'a semblé que c'était plein de brume. (85)

Conclusion

C'est par strates successives que se constitue la nouvelle du *Titanic*, filtrée à travers Christine, la narratrice adulte qui se souvient de son enfance rue Deschambault et qui rapporte aussi les propos des autres personnages présents à la veillée. De cette technique découle le discours polyphonique, englobant le je narrateur et le je narré, et mettant en scène monsieur Elie et l'oncle Majorique, ces deux personnages antinomiques avec leurs attitudes conflictuelles envers la vie et la place de l'être humain dans l'univers. Roy confie à ces deux personnages la narration de la perte du *Titanic*, et procède ainsi à une véritable dramatisation de l'histoire, présentée à tour de rôle comme le châtement d'un Dieu vengeur et le tragique résultat de l'erreur humaine.

Mais on ne manque pas de constater que l'auteure accorde très peu d'attention à la catastrophe du *Titanic*. Son histoire est à peine esquissée, les passagers et l'équipage ne sont guère évoqués, et les énormes pertes subies dans cette plus grande tragédie maritime sont passées sous silence. Il est vrai que les détails que Roy en fournit sont pour la plupart exacts, mais ils sont réduits au minimum. On est amené à conclure que le récit du *Titanic* sert comme simple soutien du *Bildungsroman* et joue avant tout un rôle structurant dans le développement de Christine, le personnage principal de cette nouvelle comme de toutes les autres nouvelles du recueil. Les deux discours sur le *Titanic* — le premier dogmatique et intolérant, le deuxième humaniste et généreux — constituent un paradigme oppositionnel qui a pour fonction de

mettre en valeur la formation intellectuelle, morale et spirituelle de Christine. Ce mode de fonctionnement permet à Roy de transformer la focalisation du récit à tous les points de vue: non seulement le naufrage du *Titanic* en tant que tel est réduit à quelques lignes, mais le cadre spatio-temporel est déplacé, les personnages présents dans la cuisine deviennent plus importants que les passagers à bord du bateau, et le *Bildungsroman* de Christine devient le vrai centre d'intérêt de la nouvelle. Ainsi, le décryptage de cette nouvelle nous révèle comment Roy travaille dans les interstices de l'histoire du *Titanic* pour recentrer le récit sur Christine.

Au fil des nouvelles qui composent *Rue Deschambault*, d'autres événements marquent Christine, d'autres voix la sollicitent, contribuant à sa connaissance du monde, sa maturité d'esprit et la sûreté de son jugement. Mais *Le Titanic* est la seule nouvelle qui porte sur un événement historique. Roy aurait-elle pris connaissance de cette catastrophe pendant son enfance? Se serait-elle souvenue des attitudes ambivalentes des gens de Saint-Boniface à l'égard de la tragédie? Peu importe, car plutôt que de se livrer à un exercice de mémoire, Roy a voulu capter au présent les traces indélébiles qu'elle porte en elle de sa jeunesse, période à la fois lointaine et proche.

Notes

- 1 Roy publie *Rue Deschambault*, le roman où figure le récit du *Titanic*, en 1955. Toutes les références à cette nouvelle dans le présent article sont tirées de la dernière édition de *Rue Deschambault*, Québec, Boréal, 1993 et sont mises entre parenthèses.
- 2 Le journal français de l'époque, *Le Manitoba*, est publié à Saint-Boniface le mercredi. Les articles suivants sur le *Titanic* paraissent en avril et mai 1912:
 - numéro 24, 17 avril 1912: *Une épouvantable catastrophe en mer* (p. 1)
 - numéro 25, 24 avril 1912: *Le "Titanic"* (p. 1); *La Catastrophe de l'Océan* (p. 1 et 2)
 - numéro 26, 1er mai 1912: *Une pensée de Sympathie* (p. 1); *Le Drame de l'Océan* (p.2)
 - numéro 27, 8 mai 1912: *Le Naufrage du "Titanic"* (p.1), poème d'Armand Chossegros, S.J., reproduit du *Devoir* (un notice ailleurs dans le journal nous apprend qu'il s'agit du Révérend Père Chossegros, S.J., qui avait séjourné longtemps au Collège de Saint-Boniface.); *Le navire morgue accoste au son funèbre des glas* (p. 1)
 - numéro 29, 22 mai 1912: *Les Drames de la Mer* (p. 2), article sur un accident du paquebot français l'*Île-de-France*, signé par René Bazin de l'Académie française.
 - numéro 30, 29 mai 1912: *Les Sentiments chevaleresques des victimes du "Titanic"* (p. 2), article signé Argos et portant sur les raisons pour lesquelles on sauve d'abord les femmes et les enfants.
- 3 *Winnipeg Free Press*, 12 avril 1998, section B3, p. 1 et 2.
- 4 *Une épouvantable catastrophe en Mer*, *Le Manitoba*, 17 avril 1912, p. 1.
- 5 *Une Pensée de Sympathie*, *Le Manitoba*, 1er mai 1912, p. 1.
- 6 Puisque Christine-Gabrielle est devenue écrivaine, on pourrait aussi considérer *Rue Deschambault* comme un *Künstlerroman*, ou roman racontant la vie et la vocation d'un artiste. Cependant, nous suivons ici la distinction entre le texte autobiographique et

le roman autobiographique établie par Philippe Lejeune (14). Dans le texte autobiographique, l'auteur assume son identité au niveau de l'énonciation (auteur, narrateur et personnage sont donc une seule et même personne) alors que dans le roman autobiographique l'auteur nie cette identité ou, du moins, ne l'a pas affirmée. Il est donc préférable de traiter *Rue Deschambault* dans le cadre théorique du *Bildungsroman*, comme le fait Rosmarin Heidenreich (477-486).

- 7 S'appuyant sur les concepts de l'intertextualité lancés par Bakhtine et développés par Todorov, Barthes et Kristeva, Éveline Voldeng commente le "dialogue avec tous les autres textes"(51-58).
- 8 *La Catastrophe de l'Océan, Le Manitoba*, 24 avril 1912, p. 1.
- 9 *Une épouvantable catastrophe en Mer, Le Manitoba*, 17 avril 1912.
- 10 *Le "Titanic," Le Manitoba*, 24 avril 1912.
- 11 Ces attitudes religieuses austères sont représentées aussi dans la quatrième nouvelle de *Rue Deschambault*, intitulée *Pour empêcher un mariage*. Les Doukhobors ayant brûlé un pont et endommagé la voie en guise de protestation contre le gouvernement, les passagers du train sont obligés d'attendre un train de secours. Lorsque des couples se mettent à danser à la musique d'un phonographe, une vieille dame se plaint, "N'est-ce pas terrible? Des jeunes gens qui il y a une heure ne se connaissaient pas, et voyez-les dans les bras les uns des autres! Et puis, danser dans un moment pareil!" (56). Maman met alors ses mains sur les yeux de Christine, "peut-être pour m'empêcher de voir les danseurs" (57). Nous sommes d'accord avec Lori Saint-Martin, qui affirme que "Généralement, dans les écrits de Gabrielle Roy, la sexualité est liée à la honte. La volonté de chasser l'image des danseurs enlacés traduit une pudeur peut-être exagérée." (35,n.11) Voir aussi à cet égard notre livre *Le Cycle manitobain de Gabrielle Roy*, 231-235.

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Spécialiste de Gabrielle Roy, **Carole Harvey** enseigne les littératures canadienne-française et québécoise à l'Université de Winnipeg.

The Selected Journals of
L. M. Montgomery

VOLUME IV: 1929-1935



Edited by Mary Rubin & Elizabeth Waterston

Reviews / Comptes rendus

Books/Livres

Dark Days: The Selected Journals of L.M. Montgomery, Volume IV

The Selected Journals of L.M. Montgomery. Volume IV: 1929-1935. Ed. Mary Rubio and Elizabeth Waterston. Oxford UP, 1998. 439 pp.

"It is getting to be such a ghostly world for me," wrote Lucy Maud Montgomery in 1932 (212), and readers of this fourth volume of selected journals will nod in agreement. We enter an autumnal world in these personal writings from 1929 to 1935. We hear of the deaths of friends and family members — as Montgomery sorrowfully reflects, "I suppose from now on, as long as I live, this is how things will be — old friends dropping off here and there every little while" (101). In Montgomery's view of the literary world during this period, too, there is a palpable sense of loss and decline; she castigates contemporary urban realism as "malodorous" (34), "reeking sex stuff" (232), and maintains that the world still wants and needs romantic idealism: "... it is fairy tales the world wants. Real life is all the 'real life' we want. Give us something better in books" (226-27).

Given the turn of events in Montgomery's own "real life," one can understand her aesthetic preference. During these years both of her fiercely-loved sons disappointed her in various ways and her husband's intense religious melancholia returned in 1934 (he experienced a breakdown early in their marriage, in 1919, during which he became immovably convinced that he had sinned an unpardonable sin and was damned). For days on end, Montgomery intones the sad statistics of this period: how much sleep Ewan got the night before; whether or not he had to take medication to help him sleep; how much sleep she got (usually precious little); how depressed or better he was in the morning; in the afternoon; in the evening. The litany is painful to read.

The editing of this volume maintains the high standards set in the previous volumes; as Mary Rubio and Elizabeth Waterston write in their introduction, numerous challenges faced them in editing the later journals. For example, they needed to minimize the amount of repetition of the same event — a frequent tendency when a journal keeper grows older. Still, they appear to have done so judiciously, so that the passages that Montgomery wrote during the darkest days of her husband's mental breakdown retain their repetitive nature, sometimes recalling several times a specific piece of advice a medical practitioner has offered, for instance.

This kind of repetition is key in establishing Montgomery's mood of the time — her desperation, her own close approach to breakdown.

Social historians will be engaged by the wealth of detail about Montgomery's position as a minister's wife in a small Ontario town — details that recall the fictional treatment that Sinclair Ross gave her prairie counterpart, Mrs. Bentley, in *As For Me and My House*. Appearances must be kept up, and only in the pages of her journal can Montgomery disclose the real nature of her faith — "... I do not believe in the second coming or a literal garden of Eden" (71) — or her true feelings about difficult parishioners: "As a preacher's wife I cannot swear in public. But in this diary I do, in emergencies. This is one of them. Damn Mrs. George Davis!" (92). The leave-taking of the Macdonalds, after a misunderstanding about a letter turns the Norval congregation against them, is full of Ross-like social embarrassment: Montgomery describes going to various farewell events with a smile on her face and venomous bitterness hidden beneath it.

But while the journals present a picture of a long-suffering woman, they do not hide Montgomery's own capacity to harbour discriminatory or ungenerous thoughts. For instance, Montgomery reveals many of the Anglo-Saxon prejudices of her time, referring to "the peasant-like personality" of "the Island French girls" (6) or the "kink" in a particular man's personality — "perhaps because of his Indian blood" (72). On an excursion to Saskatchewan to rekindle old friendships and inquire about unpaid debts, Montgomery repeatedly complains about having to spend an hour in a railway station "full ... of French half-breeds" (84). Reflections such as these, for all their conventional appearance in a woman of Montgomery's ethnicity and class, make for some painful reading in a narrative of national rather than personal trauma.

Sexual difference receives no less conventional a handling; these journals detail an ongoing one-sided love affair that a young woman acquaintance harboured for Montgomery over a number of years. Montgomery, clearly exasperated, repeatedly notes that she feels "nauseated" by this "Lesbian horror" (211). In the wake of recent valuable criticism that has revealed how subversive Montgomery's texts could be particularly as regards gender, these journals are important for reminding us of the decided limits of her subversiveness.

In the later volumes of these journals, it is also enlightening to watch Montgomery react to her own fame — usually with characteristically caustic irony. Noting that her old PEI home has been torn down, Montgomery secretly gives thanks, for the old house "can never be degraded to the uses of a tea-room" (11). It's fascinating to see how aware Montgomery was of her own "degradation," the various uses to which she was — and continues to be — put as a literary commodity — another valuable cultural-studies focus of recent criticism.

In the midst of all of this painful reflection — her commodification, her losses, the traumas borne in public smiling silence, her growing sense that the literary world had somehow passed her by to pursue modern tastes — Montgomery's dedication to Romanticism ultimately held firm: "It has not mattered much what anyone else thought. I have always tried to catch and express a little of the immortal beauty and enchantment of the world into which I have sometimes been privileged to see for a moment" (43). For all of the pain she suffered in these years, for all of her own limitations as fairly conventional Anglo-Saxon woman of her class, Montgomery did capture and share this beauty and enchantment with

generations of readers. Now readers of her journals can share that momentary privilege — and wonder at its marvellous persistence in days that were marked by worry and despondency.

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Proceed with Caution: *Stormy Night*

Stormy Night. Michèle Lemieux. Kids Can, 1999. 232 pp. cloth. ISBN 1-55074-692-8.

This highly original book should have a warning label on the cover which reads "Caution: existential material contained inside, not necessarily suitable for children."

The plot: on a dark, stormy night, a young girl cannot sleep. Questions and comments about life and death run through her head. The author presents a question or comment on one page which is accompanied by a pen-and-ink drawing on the facing page. Unanswerable questions are posed, such as,

Who am I?

What exactly is fate?

Is there anyone watching over me?

Will the world come to an end someday?

Will I know when it's time to die?



Illustration by Michèle Lemieux from Stormy Night

*"And what if life were just a dream ...
and dreams at night were really real?"*

Midway through the book, the storm outside intensifies and her fears surface: "I'm scared of being abandoned ... of being separated from everyone I love ... of being left all alone in the world!" She turns to her dog, Fido, for comfort. By the book's end, the girl gets hungry and the sun comes up. The girl shares a snack with her dog and goes to sleep with a happy smile on her face.

Without an enlightened adult to guide a child or teen through this book, the existential nature of its contents could create distress for the sensitive reader. Children and teens do not always know how to articulate their fears, especially when it comes to difficult questions about life and death. Even an adult dealing with death, divorce, or other unpleasant challenges in life may find this book unsettling.

I unscientifically solicited the views of several school teachers and university-educated mothers. I could not find any parents or teachers who were willing to share it with their children or class. Mothers of teens thought that it was particularly unsuitable for that age group, given the level of anxiety and moodiness inherent in that phase of life.

I was not afraid to read this book to my own young boys of ages five and seven, since I routinely encourage their questions about life and death, especially since their grandfather's death. I was hoping to initiate a discussion with them, but found that they wanted simply to answer the questions with "yes," "no" or with their own interpretations of God and heaven. More than once they asked if it was almost over, and I felt that they were listening dutifully, hoping that I would soon be finished so that they could get on to other things. Although the older boy liked the black-and-white illustrations, which are unusual and sometimes even humorous, the book had no clear story line to hold their interest and they made it clear that they didn't want to read it again.

Stormy Night won the prestigious Ragazzi Prize at the Bologna Book Fair in the young adult fiction category and was initially published in Germany where it achieved renown before being published in Canada. Most reviewers have given unqualified support to the book. *Teacher Librarian* (April 2000, vol. 27, no. 4, p. 20) wrote that the book was "A charmer for all ages." *Resource Links* (December 1999, vol. 5, no. 2, p. 7) said that the book was "Excellent, enduring, everyone should see it!". The *Quill & Quire* review (July 1999, vol 65, no. 7, p. 50) stated that "This is a surprising book in every way. Design, concept, marketing ..." and that "The drawings ... are what give this book its depth". The review concludes by saying that "age categories aren't the whole story here" and suggests that the book is appropriate for young adults, art lovers, and "thinkers of all ages."

I would agree that this book is appropriate for thinkers and art lovers, but I did find it surprising to actually find this book prominently displayed in the picture book section at several bookstores that I checked. If you read or give this book to a child, you should be prepared to have a conversation about life, death and other unknowns. I might buy it for my friends turning forty this year.

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Making New Friends: How Weird becomes Wonderful

Sleepover Zoo. Brenda Kearns. Illus. Wesley Lowe. Scholastic, 1998. 80 pp. \$4.50 paper. ISBN 0-590-12443-9. *Worm Pie*. Beverly Scudamore. Illus. Susan Gardos. Scholastic, 1997. 80 pp. \$4.50 paper. ISBN 0-590-24978-9.

New schools, new teachers, and new friends are favourite topics for both writers and readers of children's books. New relationships challenge children's assumptions about the world and themselves, providing opportunities for positive social development and emotional growth. As children cope with the rapid day-to-day changes characteristic of growing relationships, they learn to empathize with others and to identify their own fears and prejudices. Often, they discover that what they thought was weird is wonderful. These two titles examine the dynamics of new friendships from opposite yet complementary viewpoints.

Sleepover Zoo by Brenda Kearns tackles the problem of being the new girl at school. Toni's anxious desire to make a good impression on the most popular girl and Leona's corresponding disdain spark the plot into action, and what action! From ice-walking and tipping over tables to waving the toilet brush at an aggressive goose, readers will love the non-stop action as Toni prepares for Leona's visit to her house. Although most of the activity is clearly intended to amuse, it is nicely balanced with the quieter and purposeful pursuit of caring for convalescent wild birds. Since Toni's animal-loving parents run a bird care centre in their house, solid information on bird care and behaviour is conveyed in a context that children will relate to, as Toni shares in the bird care chores. Toni's worries about what Leona will think of her weird house and family are thrown into high relief by the unpredictable shenanigans of the family's pet dog, fish, kitten, and parrot, not to mention a runaway snake. Leona's visit to this zoo lurches from one hilarious disaster to another at an increasingly madcap pace that will have readers laughing out loud, and maybe even wiping a tear as both girls learn to appreciate the uniqueness of Toni's home.

In *Worm Pie*, Beverly Scudamore looks at newness from the opposite viewpoint. Tara tends to see anything new and different as suspect, including her geeky new substitute teacher and the Vietnamese food her best friend, Tam, brings for lunches. Like most people, Tara fails to see her own idiosyncrasies as weird. When her adoption of a pet worm has positive and negative effects in her relationships with friends and teacher, she learns to examine her assumptions about others a little more critically. I felt that the first-person narration was handled with thorough competence: Tara's thoughts and her observation of events are seamlessly interwoven and at no point did the narrative run aground. For this reason alone, this book might win over young readers who dislike first-person narration, but they will also enjoy the realistic dialogue and school-centred settings. Tara's ultimate acceptance of Tam's strange food and her re-evaluation of Mr. Stanley as "cool" present a positive model for children in similar situations, and the worm pie recipe provides not only a concrete symbol of the theme, but is also a perfect home or group activity with which to conclude a study of this book.

These Shooting Star books of about 8000 words each are quick reads, designed for ages seven to nine. They have large type, short chapters with mild cliffhanger endings, and deftly-drawn characters who talk and act like children today. The positive spin on dealing with newness is reinforced with humour, gentle

in the latter book and more energetic in the former. Soft line-and-wash illustrations at chapter headings and on several full pages add the visual appeal that is still important for the targeted age group.

*Catherine Simpson's second picture book, **Sailor: The Hangashore Newfoundland Dog**, was recently published by Tuckamore Books. She lives with her husband and son in Lewisporte, Newfoundland.*

Above the Clouds

High Flight: A Story of World War II. Linda Granfield. Illus. Michael Martchenko. Tundra, 1999. 32 pp. \$18.99. ISBN 0-88776-469-X.

"High Flight" is by far and away the most recognized aviation poem ever written. Only John Pudney's "For Johnny" approaches it in notoriety, and Pudney was an established poet by the time he penned his verse. Indeed, part of the appeal of "High Flight" lies in the fact that John Gillespie Magee was a mere boy of nineteen when he wrote it. That such a young soul could conjure up such timeless phrases fills us with wonder.

In this biography, it would have been easy for Linda Granfield to lapse into hero worship of Magee. Born in Shanghai, educated at Rugby School, comfortable in New England high society, enlisted in the Royal Canadian Air Force at age eighteen — this is the stuff of romance. Happily, Granfield resists the temptation to



*Illustration by Michael Martchenko
from High Flight*

hagiography and instead presents a nuanced portrait of the poet. Enthusiastic, gifted, and attractive, Magee was also over-confident, brash, and immature. In a particularly apt phrase, Granfield characterizes him as “a talented teen, not a mature man” (14). Furthermore, he may have given us the most powerful evocation of flight in the English language, but clearly he had a fair bit to learn about flying himself, as his rather spotty training record reveals. Still, Magee’s very human flaws merely make his life story all the more poignant. With keen attention to detail and an obvious affection for the subject, Granfield sketches a life full of potential that was never realized.

“High Flight” is such a lush, almost Imagist poem that it would be a challenge to any illustrator, but Michael Martchenko is more than up to the task. The domestic scenes from Magee’s life are warm and lively, but he really excels at the aviation scenes. Billows of orange and grey hang above London during the Blitz, towering clouds loom over the earth as a single aircraft bursts from the gloom into clear sky above — Martchenko renders the atmosphere very much in the way that Magee must have seen it.

Magee was like millions of other men and women whose lives were cut short by war, although his poem clearly set him apart. As Granfield infers, he bears more than a passing resemblance to his fellow Rugby alumnus, Rupert Brooke, who also left the world with one immortal poem before dying young.

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Rocks in the Stream of Story

Music for the Tsar of the Sea. Celia Barker Lottridge. Illus. Harvey Chan. Groundwood, 1998. 32 pp. \$16.95 cloth. ISBN 0-88899-328-5.

When artists as accomplished as storyteller Celia Barker Lottridge and illustrator Harvey Chan collaborate, a reader expects a remarkable book. *Music for the Tsar of the Sea* is that — lovely, distinguished and graceful. It is a beautifully-illustrated book. What it is not, however, is a remarkable *picture* book. It lacks the interplay of text and picture essential to any picture book, especially to a tale at whose heart is movement — the fluidity of music, the flow of stream, the surge of waves — and the integration of identity.

Lottridge writes beautifully, makes witty use of liquid metaphors, and drops in details which resonate and expand throughout the book. Her re-telling of the tale of Sadko, a poor minstrel who gains wealth but forgets to keep his word when the tsar of the sea richly rewards him for his talents, emphasizes his need to balance all facets of his identity. Sadko must be both musician and merchant, must not sacrifice his artistic self to distractions resulting from his business acumen. More



*Illustration by Harvey Chan from
Music for the Tsar of the Sea*

important, this is a creation tale, a Russian wonder tale about how the River Volkov came to run from the Volga to the Caspian Sea. What I love most about the story, though, is its inherent recognition of the power of music, its wild potency and soothing gentleness — power so great it can engage, enthrall the sea.

I'm an admirer of Chan's books, at least one of which I consider an almost pure example of a picture book. Yet, however lovely his illustrations (both pastels and monochromes) in *Music* are, they sit in the text as rocks around which the story moves, inside the story's flow yet relentlessly outside it. The pastels are heavy, often dark, ornate, and vaguely "Russian-esque" in style. Still, they're interfused with a wonderful play of light, a movement of line generally associated with the sea world of the book. The play of light within these pictures reminds me of the possibility for play without them, a possibility never realized.

Almost every page spread opens to a page of text and one of illustration — in opposition. The text is further set apart, each page written on a pale sea-green, framed in white. Each pastel illustration is similarly framed. Even the two-page illustration (arguably the most liquid in the book) is a diptych intersected by white. On some pages, oval monochromes accompany the written text. Like all the other illustrations in this book, they accompany rather than complement, extend, or complicate.

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Mini-Reviews

The Lighthouse Dog. Betty Waterton. Illus. Dean Griffiths. Orca, 1997. Unpag. \$15.95 cloth. ISBN 1-55-073-8.

The title *The Lighthouse Dog* immediately suggests a story of a dog's heroic potential. Molly's misadventures, typical for any energetic puppy, are only compounded by her size. Betty Waterton uses the formula of initial nuisance turned eventual favourite to celebrate heroes who come in all shapes and sizes. It is a tired plot, and one that depends heavily on the book's illustrations to bring life to an otherwise predictable storyline. Still, children are usually sympathetic to tales about underdogs who come through in the end. And they may be able to see humour in some lines: "Molly ate two dishpans full of dog crumbs. Then she took Corky the cat off the chesterfield and placed him on the piano. After that, she stretched out on the chesterfield herself, and went to sleep."

Dean Griffiths's illustrations emphasize Molly's physical size. Positioned from a wide variety of perspectives, they help reiterate the author's primary message: there is more than one way to see the world and its participants, including a bumptious dog like Molly. Yes, her physical size is initially cumbersome, but it is also what enables her to function best as a rescue dog, capable of saving drowning sailors. Like Ann Blades' dog in *Mary of Mile 18*, Molly earns her keep by the story's conclusion.

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Share the Sky. Ting-xing Ye. Illus. Suzane Langlois. Annick, 1999. Unpag. \$17.95 lib. bdg., \$7.95 paper. ISBN 1-55037-579-2, ISBN 1-55037-578-4.

Share the Sky is a very sweet story about a Chinese girl, Fei-fei, who loves kites. One day a letter arrives from her parents asking her to join them in North America. Kites have been a symbol for a lack of roots and for "drifting" in Chinese literature, in the sense that Fei-fei's grandfather says of her father in the story, "Fei-fei, your father has been like a kite, blown up here and down there." Ye, however, has given a new and positive meaning to kites in *Share the Sky*. Fei-fei (the name means flying), like the colourful kites, flies high and freely across boundaries and cultures. All her doubts and worries are gone soon after she comes to the new land; to her relief, sky can be shared.

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