

Abstracts and Biographies
IP: Papers to be presented in person
V: Papers that have been pre-recorded and will be presented virtually

Marion Abbott (Spirit of Maud Theatre Company, CA), “Conversations with the Ladies of Lucy Maud Montgomery” (IP/V)

“Conversations with the Ladies of Lucy Maud Montgomery” is a play that was staged and filmed in the midst of the pandemic lockdown in Toronto, Ontario in 2020. It features a cast of actors playing female characters from the *Anne of Green Gables* series. The Spirit of Maud Theatre Company has dramatized works of Montgomery since 2014. Staged productions include “Blue Castle,” “Anne and Maud,” “Conversations with the Ladies of Lucy Maud Montgomery,” and “A Kindred Spirit Christmas.” Marion Abbott will introduce and show visual clips of this theatrical production.

Marion Abbott, a graduate of the Musical Theatre Performance Program at Sheridan College, taught in the program after graduation; as well, for over thirty-one years, she has taught voice, piano, and acting in a private capacity. She has produced over four hundred productions in Toronto and other cities and is in demand as a director-music director, consultant, adjudicator, and private coach.

Yoshiko Akamatsu (Notre Dame Seishin U, JP), Two “Old Maid” Stories in *Chronicles of Avonlea*: The Revisions of Montgomery and Muraoka (IP)

L.M. Montgomery’s *Chronicles of Avonlea* (1912) is a collection of twelve short stories that had previously been published in newspapers and periodicals and were revised by the author at the request of her publisher to include references to Anne. Several of the stories centre around “old maids,” and with humour, Montgomery paints her “old maid” protagonists as being similar in their primness and preference for order. However, by the end of the stories most of them have changed their ways and end up married or joined with beloved friends. Focusing on “Aunt Olivia’s Beau” and “The Quarantine at Alexander Abraham’s,” and comparing the originals of both stories with the edited versions in *Chronicles*, this paper will highlight the author’s skills as an editor/reviser.

Yoshiko Akamatsu is a professor at Notre Dame Seishin University, Okayama, Japan. She received her PhD in Literature (2011) for her study on John Donne’s rhetoric. She translated Montgomery’s posthumous collection of short stories, *Akin to Anne* in 1989. Her article “Japanese Readings of *Anne of Green Gables*” was published in *L.M. Montgomery and Canadian Culture* (1999), “The Continuous Popularity of *Red-haired Anne* in Japan” was in *Anne around the World* (2013), and “During and After the World Wars: L. M. Montgomery and the Canadian Missionary Connection in Japan” appeared in *The Looking Glass*, Vol. 18, No. 2 (2015). A book of her collected essays, *From Red-haired Anne to Black-haired Emily* (English translation) was just released in March, 2022. Her paper “The Problems and Possibilities Inherent in Adaptation: *Emily of New Moon* and *Emily, Girl of the Wind*” is included in *Children and Childhoods in L.M. Montgomery Continuing Conversations* (Fall 2022, MQUP).

Suha Talea D Alhothali (University of Jeddah, SA), *Anne of the Green Gables: A Re-vision of Anne Shirley's Agency in the Arabic translated Version of the L. M. Montgomery Novel (V)*

Lucy Maud Montgomery's *Anne of Green Gables* (1908) is considered one of the most popular foreign novels translated into Arabic in Saudi Arabia and is very popular among children and young adults. The aim of this paper is to re-vision and shed a light on Anne Shirley's agency in the Arabic translated version of the novel, and to examine how some of the dialogue in the translation has been reduced and modified to express the social norms of the Arab world. I will compare the original English version of *Anne of Green Gables* with Sakina Ibrahim's 1998 Arabic translation, published by Al Mona Publishing House. The paper will also discuss Arabic reviews of *Anne of Green Gables* with an aim to explore the qualities that made the novel one of the most popular classics in the Arab world.

Suha Alhothali is an assistant professor of philosophy of education at the Faculty of Education at the University of Jeddah in Saudi Arabia. Her research and publication interests include women in higher education, gender studies, and poststructuralist feminist theorists.

Maria Carla Andreescu (U of Bologna, IT), *Anne of Green Gables on the Screen: A Feminist Reading (IP)*

This paper aims to analyse how *Anne of Green Gables* deals with themes regarding women and to examine how its adaptations transmited those elements. By portraying a heroine with strong ambitions who questions gender roles, Montgomery played an important role for women during the twentieth century. However, are the issues concerning women's status raised by the novel still relevant today? Do adaptations influence the reader's perception of the novel's feminism?

This paper centres on the study of three adaptations from a gender studies perspective: the 1934 movie by George Nichols Jr., the 1985 version by Sullivan Films, and the 2017-2019 Netflix three season TV series. Each of them emphasised different aspects of *Anne of Green Gables*, thus reflecting the status of women and female's concerns of their contemporaneous era. We observed that Nicholls and Sullivan recentred the story's focus from Anne's personal growth to her romance with Gilbert Blythe by altering the plot and adding original scenes. As a consequence, the complexities of Anne's character development, that are the deeper patterns of Montgomery's original are sacrificed to the love story. In this context Gilbert's role is different from the one assigned him in the novel as he is depicted more as a romantic hero than as an academic rival.

Conversely, *Anne with an E*, the Netflix series, engages with Montgomery's text in a unique way compared to the previous adaptations. In fact, it emphasises the darker aspects of the story by depicting the severity of Anne's situation as an orphan and an outsider haunted by her traumatic past. In addition, the series deals with issues of contemporary relevance such as gender equality, racism, bullying, and homophobia. For example, it is the first adaptation that adds to the narrative queer, black, and native Canadian characters. In accordance with the "politically correct" tone of the series, Gilbert embodies a certain contemporary romantic ideal of man that is equal to his partner in all aspect.

Maria Carla Andreescu is a graduate student at the University of Bologna. She is interested in adaptation studies and comparative literature. She earned her Master Degree in 'Modern, Comparative, and Postcolonial Literature at the University of Bologna with a dissertation on *Anne of Green Gables*' adaptations analysed from a gender studies perspective. When she is not reading, Carla takes walks with her two dogs.

Poushali Bhadury (see EDI Subcommittee Roundtable for abstract)

Poushali Bhadury is an Assistant Professor of English at Middle Tennessee State University. Her research and teaching interests include Comparative Children's Literature, Postcolonial Literature (especially South Asian), Book History, Queer Studies, and Digital Humanities. Her peer-reviewed publications include articles in *Children's Literature Association Quarterly*, *South Asian Review*, and *Journal of Lesbian Studies*, among others. She had published two peer-reviewed journal articles on Anne, serves on the editorial board of *JLMMS*, is a member of LMMI's EDI Subcommittee, and is a lifelong Montgomery fan.

Rita Bode (Trent U, CA), Reduced and Re-visioned: L.M. Montgomery's Husbands in *Anne's House of Dreams* (IP)

In L.M. Montgomery's *Anne's House of Dreams* (1917), a dark alternative to the novel's apparent focus on Anne and Gilbert's newly married bliss emerges in the compelling presence of Leslie Moore, "the mysterious woman," as Mary Rubio describes her in *The Gift of Wings*, "beautiful, closed off, and tragic," whose own portrait of a marriage speaks both quietly and loudly of abuse, entrapment, endurance, and despair. Despite difficult personal, professional, and global circumstances at the time of her writing *Anne's House of Dreams*, Montgomery in the end succumbs to her commitment to happy resolutions, but the narrative nonetheless consistently introduces examples of those unresolvable "furtive, sinister things" that Anne senses lurking "just outside the circle of light" and that most often relate to marital relations.

My paper proposes to explore the dark underpinnings of *Anne's House of Dreams* by paying particular attention to Montgomery's handling of husbands. Paralleling her emphasis on the importance of a supportive community of female friendships for women's happiness are consistent characterizations of the novel's husbands as either cruel, abusive, or simply inadequate.

Dark subtle links disturbingly associate Dick Moore and Gilbert, as, for instance, in Dick's restless wanderings and Gilbert's frequent absences, but Montgomery's most effective subversion of a positive male marital role is through Dick himself. Montgomery presents two versions of Dick as husband and in both she denies him a fully human moral compass: in the first instance, he is a towering figure of drunken behaviours and sexual betrayals, and in the second, she reduces him to a mindless being lacking "right senses." With Miss Cornelia's many references to dysfunctional domestic situations and with the interventions of Captain Jim and Gilbert in restoring Dick Moore to his former place and self, Montgomery's focus on re-visioned (and revised) husbands and their behaviors also prods the extent to which a community may be complicit in domestic abuses.

Rita Bode is professor of English Literature at Trent University. She has co-edited two collections on Montgomery and is one of the co-editors, along with Lesley Clement, Holly Pike and Margaret Steffler, of *Children and Childhoods in L.M. Montgomery: Continuing*

Conversations (McGill-Queen's UP, forthcoming, Fall 2022). She is also on the Board of the *Journal of L.M. Montgomery Studies*. Other scholarly interests include transnational studies, especially on George Eliot and her American counterparts, such as Harriet Beecher Stowe and Edith Wharton, and nineteenth-century American women writers, such as Harriet Prescott Spofford. Her co-edited collection with Monika Elbert, *American Women's Regionalist Fiction: Mapping the Gothic* (Palgrave), was published in early 2021. She is one of the volume editors of the *Complete Works of Edith Wharton* (OUP), and recently became the editor of the *Edith Wharton Review*.

Kathryn A. Burnett. See Lynda Harling Stalker (St. Francis Xavier U, CA) and Kathryn A. Burnett (U of the West Scotland, UK), *Our Islandness: Affect, Romance and Re-vision of L.M. Montgomery's Legacy*

Claire Campbell (Bucknell U, US), Reading an Island Anthropocene: Fiction, Cartography, and Environmental Change (IP)

In *Jane of Lantern Hill* (1937), Jane Stuart leaves Toronto on the Maritime Express and arrives in Charlottetown two days later. Toronto is grey, noisy, congested with cars and unhappy people – the very picture of the urban jungle. Charlottetown, by contrast, is a place of clear skies and fragrant gardens, surrounded by country roads and fields of daisies. It feels more like an outsized Avonlea than a North American city. But Charlottetown as Montgomery knew it was indeed a city, caught up in (and an agent of) the dynamics of the Anthropocene, the period of Earth's history defined by the indelible marks of humanity on natural systems.

This paper takes up the call for “re-vision” in two ways: taking a wider lens to the environmental changes on Prince Edward Island between 1870 and 1940, by reading Montgomery's work against the visual records of cartography. While literary scholars have explored the role of nature in the shape and resonance of Montgomery's fiction, there is much to be gleaned in placing her work alongside environmental history. The arcs of industrial growth and exchange, urbanization, and the turn to fossil fuels encircled the narratives of rural equilibrium – seasonal rhythms, local networks, and restorative Nature – that she preferred and popularized. Acknowledging the changes taking place outside the frame gives her stories a different cast and meaning. We see another side (literally) to her Prince Edward Island. A second means of “re-vision” is to read Montgomery's work alongside another kind of source: cartography. Maps, plans, and atlases offer a wonderful combination of text and image, of measurement and interpretation, of natural feature and cultural values. Drawing on *Island Imagined* and other archives, these visual representations situate us in the contemporary streetscapes of her work, and forecast the Island we know today.

Claire Campbell is a professor of History and affiliate faculty in Environmental Studies & Sciences at Bucknell University. She received her PhD from Western University in 2001, and held a postdoctoral fellowship at the University of Alberta before joining the faculty at Dalhousie University in Halifax. She has been at Bucknell since 2014, teaching Canadian, American, and environmental history, with courses on such topics as cartography, early America, islands and coastlines, and urban landscapes. Recent publications include *Nature, Place, and Story: Rethinking Historic Landscapes in Canada* (2017) and *The Greater Gulf: Environmental Histories of the Gulf of St. Lawrence* (2019) co-edited with Edward MacDonald and Brian Payne

(including an essay about L.M. Montgomery's relationship with the Gulf). Her current research considers Canada as a coastal nation and the presence of water and waterlines – fresh and salt – in Atlantic cities.

Wanda Campbell (Acadia University), “First Breakfast”: Re-visioning Montgomery Among her Canadian Peers (IP)

“But at that instant she knew she could write poetry. And with this queer unreasonable conviction came—the flash! Right there, surrounded by hostility and suspicion, fighting alone for her standing, without backing or advantage, came the wonderful moment when soul seemed to cast aside the bonds of flesh and spring upward to the stars.” (*Emily of New Moon*, Chapter 8)

This Pecha Kucha style presentation of a poetic tribute to Canadian writers from every province was inspired by *The Dinner Party* (1979), an art installation by feminist artist Judy Chicago featuring a triangular table with table settings for 39 real and mythical women, and *The Last Supper* (c. 1498) by Leonardo da Vinci. Images of authors from E. Pauline Johnson to L. M. Montgomery and Alice Munro to Elizabeth Bishop are accompanied by texts that explore what marks them and their work as visionary, qualities that make us wish they were coming over for brunch. In *Emily of New Moon*, Montgomery writes that when “the flash” came “Emily felt that life was a wonderful, mysterious thing of persistent beauty.” Montgomery’s own personal life may have been much darker than is suggested by the sunshine of her novels, but amidst the shadows, the flash was always breaking in.

For those of us who read and those of us who write, there is inspiration in authors who somehow find a way to shine. Like Montgomery, all of these Canadian creators have surmounted challenges to pen words that revive and redeem.

Wanda Campbell teaches Creative Writing and Women’s Literature at Acadia University in Wolfville, Nova Scotia. She has published a novel *Hat Girl* and five collections of poetry, *Kalamkari and Cordillera*, *Daedalus Had a Daughter*, *Grace*, *Looking for Lucy*, and *Sky Fishing*. Her academic editions include *Bronwen Wallace: Essays on Her Work* (forthcoming from Guernica Press), *Literature: A Pocket Anthology* (Penguin), and *Hidden Rooms: Early Canadian Women Poets*. She has presented papers and given readings from Victoria to St. John’s, and her creative work and articles on Canadian writers including Montgomery have appeared in collections of essays and journals across Canada.

Mary Beth Cavert (Independent Scholar, US), Fact-Checking Montgomery: Dream-Living with a Side of Reality (IP)

This paper will explain how details about and by the author and her work have been altered, using updated details from my research and information in Montgomery’s journals, interviews, and letters.

The first example is an explanation of Anne’s “origin story,” how Montgomery chose the “girl not a boy” theme. This topic was sparked by an inquiry I received asking where one might find the clipping that Montgomery saved about an orphan girl. What re-telling of the story led to this question? Related to Anne’s story is the real-life story of Montgomery’s friend, Myrtle Macneill,

who was often identified by Montgomery as an orphan adopted by an elderly couple who lived at Green Gables. My research uncovered Myrtle's origin story which was not one of an orphan nor an adoptee and which was unknown even to Myrtle's family.

The last narrative explores Montgomery's reversion to dream lives like her "Muskoka Dream," a day-dream she included in her journal and later revised and shared with George B. MacMillan in a letter. I will introduce this experience with Montgomery's reflections on her dream life recorded in her journals on August 13, 1925, "But in a dream life I am *inside* — I am living it, not recording it," and on January 16, 1921, "For I dream still - I must or die - dream back into the past and live life as I might have lived it - had Fate been kinder." I will describe Montgomery's "Group of Seven," the highly selective cast of loved ones in the Muskoka Dream (including Montgomery's re-telling of her cousin Frede's marriage) and compare the plots of the Muskoka Dream in the journal version and in the MacMillan letter "re-version," noting changes in heroic roles.

Mary Beth Cavert, an independent Montgomery scholar with an MA in Educational Administration, was a public-school teacher for thirty-four years. She specializes in the personal, historical, and literary context of Montgomery's kinship ties. Her research has been included in *The Complete Journals of L.M. Montgomery*, and she has been a contributing writer in the *Journal of L.M. Montgomery Studies*, *L.M. Montgomery's Rainbow Valleys*, *The Intimate Life of L.M. Montgomery*, and *The Lucy Maud Montgomery Album*. She authors and publishes *The Shining Scroll* and the L.M. Montgomery Literary Society social media accounts and website. She has edited the complete correspondence from L.M. Montgomery to George B. MacMillan, *L.M. Montgomery's Letters to Scotland*, and is updating a manuscript of Montgomery's book dedications, *L.M. Montgomery's Kindred Spirits*. She is on the board of the Friends of the L.M. Montgomery Institute, a member of the editorial board of the *Journal of L.M. Montgomery Studies*, and a recipient of the 2020 L.M. Montgomery Institute Legacy Award.

Sameera Chawla (Independent Scholar/Writer, IN), Wonderful Resonance, Resonant Wonder: Marvelling and Remembering in *The Story Girl* and *The Golden Road* (V)

In *The Story Girl* and *The Golden Road*, narrative functions as archive. As Beverley's nostalgic record of his childhood on Prince Edward Island, these novels renew and commemorate legend, local folklore, family history, and anecdotes with help from Sara Stanley's stories and the group's monthly magazine. These chronicles of childhood are not inert information but fascinating literary experiences. Arousing rapt attention, even awe, these narratives enthrall listeners/readers into the worlds of the stories, such that feeling wonder becomes a way of accessing the past and bringing it into the present. In fact, in the epigraph to *The Story Girl* as well as in the Foreword to *The Golden Road*, Montgomery hints at the vital connection between remembering and marvelling.

This paper studies the nexus between wonder, memory and narrative in *The Story Girl* and *The Golden Road* with reference to Stephen Greenblatt's concepts of resonance and wonder. Greenblatt's conceptualization, which developed as a model for analyzing museum exhibits, highlights the connection between the text that evokes wonder and the many voices that have

shaped it. In Montgomery's novels, this connection manifests in the revisions of Sara Stanley and the re-vision of Beverley. Sara Stanley's improvisations endow the most time-worn tales with fresh charm. They are "resonant wonders." Listeners feel immersed in the narrative, and this enchantment makes them admire the genius of the storyteller. On the contrary, Beverley's romantic recollections of childhood in the two novels animate a "wonderful resonance". While they captivate readers with a comforting sense of wonderment, they ultimately draw readers beyond the literary object itself into wondering about the larger cultural forces that shaped these accounts. Therefore, with her alternating storytellers, Montgomery not only elicits wonder as an affective response but entangles it with memory, pushing readers toward active critical effort too.

Sameera Chawla has an MA in English from the University of Delhi. She plans to join the University of Cambridge next term for an MPhil in Education. Her research interests cluster around children's literature, particularly animals in children's stories, late-nineteenth-century English fantasy, and L.M. Montgomery's children's fiction. Her short story, a spin-off from *The Story Girl* and *The Golden Road*, has been accepted for inclusion in the Mental Health collection of the *Journal of L.M. Montgomery Studies*.

Catherine Clark (Averett U, US) and Marilyn Clark (Independent Scholar, US), "It Began with a Book About the Girl": Montgomery's Anne and Colette's Claudine (IP)

In 1908, Montgomery published her first novel, *Anne of Green Gables*, a book that defined her lifelong career. Anne Shirley quickly became a pop culture celebrity, changed the social landscape of Prince Edward Island, and arguably influenced the future of young adult fiction. Just a few years earlier across the Atlantic, in 1900, Sidonie Colette published her first book featuring a schoolgirl named Claudine. Like Anne, Claudine became an instant sensation, spawning sequels, play and film adaptations, and trendy merchandise. This paper returns to Montgomery's first and most popular novel and examines it alongside the parallel reception of the French writer, Colette. While dissimilar in many ways, the two authors were personally and professionally defined by their first heroines: unconventional schoolgirls in fictional versions of the writers' own hometowns. Both *Anne of Green Gables* and *Claudine à l'école* have maintained strong and evolving popularity: neither has gone out of print in their home country since their initial publication over a century ago, and they continue to be reprinted and anthologized. At the dawn of the twentieth century, Montgomery's and Colette's inaugural novels emerged as national cultural icons in Canada and France, primed for popular consumption through new media innovations and brand marketing. The remarkable celebrity of Anne and Claudine shaped the lives and careers of their creators; each girl continues to be re-envisioned into the twenty-first century.

Catherine Clark is an Associate Professor of French and English at Averett University in Virginia. She received her PhD in Comparative Literature from the University of North Carolina. This presentation is conceived of and researched with her mother, **Marilyn Clark**, who holds an MA in English from Maryville College, and shares her love of Montgomery's fiction.

Lesley D. Clement (Independent Scholar, CA), Sara Stanley, Bev King, and Friends through the Lens of Brené Brown: Do Montgomery's Storytellers Practise Good Story Stewardship? (IP)

In *Atlas of the Heart* (2021), Brené Brown states that for decades she and other researchers have been wrong about empathy, as conventionally understood, being rooted in the recognition of human emotion, a revisioning that repositions the role of empathy in good story stewardship. Revisiting and revising concepts of both empathy and story stewardship – “honoring the sacred nature of story – the ones we share and the ones we hear” – Brown identifies threats to story stewardship when we are listening to and retelling stories. Montgomery’s novels feature many storytellers – and potential storytellers – who are apprenticing by listening to the stories of others before becoming trusted stewards of their own and others’ stories. This presentation will focus on storytelling and audiences in *The Story Girl* and *The Golden Road*, asking the following questions. Which, if any, of the listeners in these two novels develop the empathy and other skills required to share stories – those told, retold, and untold – responsibly and effectively? Do any of these listeners exhibit performative connection, through two threats that Brown identifies as undermining good story stewardship: narrative takeover and narrative tap-out? How do Montgomery’s stories and Brown’s research and stories – and the revisioning at the core of storytelling and good story stewardship – inform today’s conversations and social discourse?

Lesley Clement, the previous Visiting Scholar, co-organized the 14th Biennial conference on 2020, “L.M. Montgomery and Vision,” and co-edited the “Vision Forum Collection” when the conference transitioned to an online platform due to the pandemic. She has published on visual literacy, empathy, and death in children’s literature. Her work on Montgomery appears in *Studies in Canadian Literature*, *L.M. Montgomery and the Matter of Nature(s)*, and *L.M. Montgomery and Gender*. She co-edited *L.M. Montgomery’s Rainbow Valleys: The Ontario Years, 1911-1942* (MQUP 2015) and *Global Perspectives on Death in Children’s Literature* (Routledge 2016). A volume of essays, *Children and Childhoods in L.M. Montgomery: Continuing Conversations*, co-edited with Rita Bode, Holly Pike, and Margaret Steffler, is forthcoming (MQUP 2022). She is co-editor of the *Journal of L.M. Montgomery Studies* for which she is co-editing a collection, “L.M. Montgomery and Vision,” with Tara Parmiter, and editing a collection on “L.M. Montgomery and Mental Health.”

Carolyn Strom Collins (Author/Independent Scholar, US), Re-visioning “Anne” on Film: Comparing *Anne of Green Gables*, the Novel, with the 1919 and 1934 Movie Versions (IP)

“I could have shrieked with rage!” was L.M. Montgomery’s reaction to the first of two film versions of *Anne of Green Gables* produced in her lifetime. The first (silent) was produced in 1919; the second (a “talkie”), in 1934. This presentation will compare the differences between these two film versions and the novel. Even though the 1919 film has been lost, records such as the “synopsis of continuity,” used in plotting it, and magazine reports of the film exist; these, along with still scenes from the film, magazine and glass-slide advertising, and other visuals will illustrate some of the differences between the film and the novel as well as interpretations of actual scenes from the novel as they were re-imagined for the film. The “synopsis of continuity,” discovered in the Library of Congress, was used to describe the scenes to be filmed for the movie and is invaluable to the process of comparing the film to the novel. The 1934 film (which Montgomery found more satisfactory than the 1919 film) is still in existence; a comparison between it and the novel and between it and the 1919 film will be shown.

Carolyn Strom Collins is the author of several books and many articles on L.M. Montgomery as well as companion books to *The Secret Garden*, *Little Women*, and Laura Ingalls Wilder’s “Little

House” books. Her latest books include *Anne of Green Gables: The Original Manuscript and After Many Years: Twenty-one “Long-lost” Stories by L.M. Montgomery*. She compiled and edited *An Annotated Bibliography of L.M. Montgomery Stories and Poems*, updating considerably the 1986 bibliography. Articles on Montgomery’s family history, her scrapbooks, a virtual tour of Montgomery’s Prince Edward Island and other topics appear in various publications. She is the founder of the L.M. Montgomery Literary Society and co-edits its annual on-line newsletter, *The Shining Scroll*. She founded the Friends of the L.M. Montgomery Institute and is a charter member of the *Journal of L.M. Montgomery Studies*. She is the grateful recipient of the LMM Institute’s 2020 Legacy Award.

Kristie Collins (Reitaku U, JP), *Anne with an E: Revisions on Female Singleness (IP)*

Alongside the construction of a bucolic, rural, Prince Edward Island community, L.M. Montgomery’s *Anne of Green Gables* (1908) also presented readers with depictions of strong and respectable single women in the form of Marilla Cuthbert, Muriel Stacy, and Josephine Barry. Indeed, with Marilla as Anne’s mother figure and moral compass, and with Miss Stacy and Miss Barry supporting Anne in their respective mentor roles as educator and cultural benefactor, Anne Shirley seemed to have been raised in a singularly feminist environment. Even Matthew Cuthbert, her father figure and confidante, shuns usual gender roles in taking on the caretaker/nurturer role in the Green Gables unconventional family configuration.

In Moira Walley-Beckett’s *Anne of Green Gables* (1908) television adaptation, *Anne with an E* (2017-2020), produced by the Canadian Broadcasting Corporation (CBC), with international distributing rights secured by Netflix, updates to Avonlea and the original text were made to engage with contemporary issues such as identity, racism, gender equality, and feminism. While many revisions are, in the presenter’s view, commendable – from the addition of an Acadian boy who works at the Green Gables farm; to a gay classmate enrolled at the Avonlea school; to a Trinidadian sailor who befriends Gilbert Blythe and offers a glimpse into “The Bog,” where people of colour live and work in Charlottetown – Walley-Beckett’s adaptation marries the original story with present-day concerns in an effective and compelling way. Surprisingly, however, when the backstories of the single female characters are fleshed out in the series, their (non)marital status is accounted for in ways that largely denigrate female singleness. This paper will compare and contrast the representation of female singleness in the original novel and the contemporary television adaptation, and will ponder whether or not the contemporary ‘updates’ are progressive or regressive.

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

Anna Czernow (Adam Mickiewicz University in Poznań), Valancy on Stage: Polish Revisions of L.M. Montgomery's *The Blue Castle* (IP)

This paper will discuss two Polish theatre adaptations of *The Blue Castle* by L.M. Montgomery. The first is a musical (book by Barbara Wachowicz) that premiered in 1978 and had ten different productions. The second is a modern adaptation by a Warsaw off-theatre, *Teatr Wolandejski* (script by Barbara Ciastoń), which premiered in 2014 and is still on stage. These two adaptations are very unlike: they represent distinct, sometimes even contrasting types of performance; they also introduce two different ways of the literary text's adaptation: traditional versus modern and ironic. However, there is one significant similarity: both librettos focus on similar episodes of Valancy's story, stressing the contrast between her miserable life in the family home and the fairy-tale marriage she builds with Barney.

The main reason is that both adaptations descend from one translation of the novel published before the Second World War. This translation, whose origins have been heavily mythicized, had several editions in the Polish People's Republic and even after the fall of communism and influenced the collective imagination of several generations, despite its abbreviations, modifications, and omissions which make it more of an adaptation than translation. Compared to the original, it is simplified – keeping the fairy tale elements and the sentimental tone, it lacks most of the humour as well as the modern and satirical vibe.

Therefore both stage versions are adaptations of an adaptation – instead of referring to the original text, they form a dialogue with its 1939 reading, with all its cultural contexts of the Polish pre-war era. This presentation's focus will be disentangling this multi-layer structure and verifying the thesis that the changes and alterations introduced on stage – in a roundabout way – bring Valancy's story closer to its Canadian origins.

Anna Maria Czernow, PhD, is a researcher at the Adam Mickiewicz University in Poznań (within the Children's Literature Research Group at the Faculty of Polish and Classical Philology). She received her doctorate on Mikhail Bakhtin's carnivalesque theory in children's literature from Warsaw University in Poland. Her academic interests include the history and theory of children's literature and translation studies. She has authored over 20 articles and book chapters, the last in English being *Mary Poppins, Mr. Inkblot, and Pippi Longstocking as Three Embodiments of the Fool Figure*. In *Filoteknos* vol. 9/2019. She has edited, among others, the English translation of Janusz Korczak's works entitled *How to Love a Child and Other Selected Works*. London–Chicago: VM, 2018. Since April 2015, she has been President of IBBY Poland. In addition, she is a literary translator, translating children's and YA literature, popular literature, and essays from Swedish.

Brenton Dickieson (UPEI, CA), Reverent Irreverence: Images of God and Montgomery's "Pilgrims on the Golden Road of Youth" (IP)

In *The Gift of Wings*, Mary Henley Rubio claims that L.M. Montgomery “retained a deep-seated reverence for the idea of God.” Coupled with this reverence are Montgomery's verdant doctrinal challenges and a particular concern for the impression bad theology might make upon a child: “What a conception of God to implant in a child's mind!” (*Selected Journals*). As spiritual formation is critical to “pilgrims on the golden road of youth” (*Golden Road*), and as the

imagistic moments in her novels set the stage for personal discovery, it is worth considering how images of God, both reverent and irreverent, shape her fictional characters.

Immediately striking is *The Story Girl*, where a literal picture of God as a “stern, angrily frowning old man” is a spiritual loss of infinite value for the children. Emily Starr contrasts the old-man-in-the-sky images of her elders’ Gods with her father’s God, a figure “clear as the moon, fair as the sun, and terrible as an army with banners.” Clarity, beauty, ferocity, and love inform Emily’s creative and subversive moral vision, her numinous experiences, and her tentative religious experiments. And Anne, a “rapt little figure with a half-unearthly radiance,” lost in a vivid chromolithograph of “Christ Blessing Little Children,” inserts herself into the picture in order to exegete it, making it a living moment of childhood theological formation. What Aunt Elizabeth and Marilla call Emily’s and Anne’s “irreverence” is really their budding theological sophistication. Therefore, it is worthwhile following their peculiar theological methods. In this paper exploring the religious imagination of Montgomery’s characters as they navigate competing religious options with childlike wonder, like Anne, I will exegete Montgomery’s images of God by inserting myself into the picture. I will autographically consider the profound ways that childhood impressions shape theological expectations in Montgomery’s novels.

Brenton Dickieson (MCS, Regent College; PhD, University of Chester) is a writer, researcher, Maudcast host, and teacher originally from New Glasgow, Prince Edward Island. He grew up playing in L.M. Montgomery's Cavendish, but did not really discover her books until adulthood. He teaches literature and spirituality at a number of universities, and has been teaching at UPEI since 2006. His research considers how the creation of storied worlds contributes to conversations about spirituality, theology, and cultural criticism. He was awarded the Elizabeth R. Epperly Award for Early Career Paper in 2020 for his article “Making Friends with the Darkness: L.M. Montgomery’s Popular Theodicy in *Anne’s House of Dreams*.” His popular blog, A Pilgrim in Narnia (www.aPilgrimInNarnia.com), explores the intersections of faith, fantasy, and fiction.

Natália Dukátová (Institute of World Literature, SK), Re-translation of *Anne of Green Gables* after 60 Years (IP)

In the English-speaking world, the original literature has undoubtedly had its permanent place for decades. For small nations that rely on translations, the form of an original text will always have different dimensions and forms.

The translation of a literary work into the language of a smaller nation is subject to time, norm, regime, context, linguistic corrections, as well as changes in stylistics. While, for example, the original book *Anne of Green Gables* remains the same after more than a hundred years, in translations into smaller nation languages, it can sometimes differ significantly.

Anne of Green Gables first came into Slovak translation in 1959. Since the communist regime ruled in Czechoslovakia at that time, it was not possible to translate the entire book, so the translation was censored, for example, religious motives were forbidden. Nevertheless, the level of translation was extraordinary. In 2013, omitted religious passages were added to the text and the book was republished. In 2019, sixty years after the first translation, Slovak publishing house

decided to re-translate the book and give it a “new dimension” of a completely translated original text. However, this created a bit of a different story about Anne, with new chapter titles, new translated names of the places and characters or new realities. So, is it still the same story about Anne? I'm afraid not. The story suddenly acquired certain, let's say, “disruptive” elements. Some words or sentences were translated incomprehensibly and profanely. And sometimes titles of chapters in the Slovak language even do not make sense. The question is: Does quality of the text remain the same even after re-translating the same book? How important translator is? And how can a book lose its charm and humour with a new translation?”

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

EDI (Equity, Diversity, Inclusion) Subcommittee, L.M. Montgomery Institute, Roundtable: Re-Visioning Montgomery Studies through an EDI Lens

Last year, the LMMI made a Statement on Racial Injustice where it acknowledged how L.M. Montgomery's work requires scholars to look deeper into issues of colonialism, systemic racism, and intolerance. As part of LMMI's commitment to equity, diversity and inclusion, the LMMI EDI Subcommittee is taking this opportunity to use the conference theme of L.M. Montgomery and Re-Vision to revise how we see Montgomery Studies by organizing a roundtable. This will begin the exercise of creating safe spaces for marginalized communities and reimagine how we discuss scholarship through a more diverse, post-colonial lens. The roundtable's main question is: What does EDI look like in Montgomery Studies?

The LMMI EDI Subcommittee reached out to L.M. Montgomery scholars who have experience discussing Montgomery's work in connection to conversations on queer theory and gender, colonialism, and diversity in literature. **Dr. Poushali Bhadury**, **Dr. Yolanda Hood**, and **Dr. Laura Robinson** will take part in the conversation. The LMMI Subcommittee Co-Chair, **Melanie J. Fishbane** will be the moderator. We hope that this will begin a positive dialogue on the importance of EDI and its role in revising Montgomery Studies for future generations. For biographies, see individual participants.

Elizabeth R. Epperly (UPEI, CA) and Eri Muraoka (Independent Scholar/ Biographer, JP), Passionate Vision: L.M. Montgomery's Revision of *Anne of Green Gables* and the Life Behind Hanako Muraoka's *Akage no An* (V/V)

In two thematically linked presentations, Elizabeth R. Epperly and Eri Muraoka contend that learning demands revision, for artists themselves and for those who study them and their work. Passion grounded and connected L.M. Montgomery (1874-1942) and Hanako Muraoka (1893-1968). Their amazingly similar reading backgrounds and education – despite their differences geographically and culturally – shaped their visions and values and enabled Hanako Muraoka to be an ideal translator of Montgomery's work.

Working with Emily Woster on a 2022 Digital Museums Canada on-line exhibition of the manuscript of *Anne of Green Gables*, Epperly has learned how forty years of Montgomery scholarship make room for discoveries about Montgomery's writing passion. Writing the acclaimed biography of her grandmother, Hanako Muraoka (the first Japanese translator of *Anne of Green Gables*), Eri Muraoka learned how to re-imagine and to re-present the passionate person behind the public writer, translator, and activist.

Scholars now familiar with a wealth of primary and secondary Montgomery materials may still be surprised by the patterns of changes a page-by-page study of the *Anne* manuscript reveals concerning Montgomery's timing, character development, scene and landscape painting, and search for just the right word. Chapter 16 of *Anne*, containing two of the longest additions of the entire novel, also suggests a dramatic shift in Montgomery's writing and revising. Near the end of the novel, and in the context of the novel's revisions, "the bend in the road" passage has special significance in revealing Anne's character and Montgomery's artistry.

Eri Muraoka's biography, *Anne's Cradle*, created such a sensation in 2008 in Japan that it was made into a popular NHK series in 2014. Cathy Hirano's 2021 English translation of *Anne's Cradle* reveals to English speakers that Muraoka's biography is also a Canadian and a more broadly universal story. Hanako Muraoka's schooling with Canadian women missionaries prepared her personally and professionally to be a superb writer and translator. Contextualizing Hanako Muraoka's work in Japanese culture and history, *Anne's Cradle* may make English-speaking readers revise their views of Japanese women's literary work and activism and also of the meaning and power of translation.

Elizabeth Rollins Epperly, founder of the L.M. Montgomery Institute at the University of Prince Edward Island, fourth president of UPEI, and Professor Emerita of English, is the author and editor of several books on Montgomery, a creative memoir *Power Notes: Leadership by Analogy* (2017), and a children's book illustrated by her sister Carolyn Epperly: *Summer in the Land of Anne* (2018). She is contributing consultant for the Digital Museums Canada on-line exhibition (2022) "Exploring a National Treasure: L.M. Montgomery's *Anne of Green Gables* Manuscript."

Eri Muraoka, granddaughter of Hanako Muraoka, graduated from studies in literature and the arts from Seijo University in Tokyo. She worked as a writer for a Japanese women's magazine and trained in classical Japanese dance. In 2014 her celebrated biography of her grandmother became the basis for a highly successful NHK six-month television drama. In 2019 she published a biography of famed lyricist Tokiko Iwatani and has recently adapted it as a play. In 2021, with Cathy Hirano as translator, Nimbus Publishing released *Anne's Cradle: The Life & Works of Hanako Muraoka, Japanese Translator of Anne of Green Gables*.

Susan Erdmann (U Agder, NO), "He-boys" and "Fine Chaps": Revisiting Masculinity in *The Blythes Are Quoted* (IP)

L.M. Montgomery's final work, *The Blythes Are Quoted*, reworks several previously published stories and revisits characters and character types introduced previously in her many books. As a part of this reimagining, Montgomery sketches portraits of otherworldly men whose actions and

attitudes fail to conform to traditional masculine behavioural patterns in the eyes of the societies they inhabit. These men are often bachelors (at least in the beginning of their stories) who reject or are left out of the marriage market, and whose actions indicate a willingness to, if not challenge masculine stereotypes, at least to circumvent conforming to them. Benjamin Lefebvre has probed Montgomery's depiction of Walter Blythe in his essay "Walter's Closet" arguing that Walter's atypical (for Montgomery) traits and life trajectory as well as his early demise highlight the limits of acceptable gendered expression on the Prince Edward Island of the time and among the Blythe family.

This presentation will argue that Montgomery revisited Walter-type characters (as well as Walter himself) in *The Blythes Are Quoted* in order to explore the difficulty of conforming to prevalent masculine stereotypes and the limits of social tolerance for those men who do not do so. In the (re)creating of characters like Barney Andrews and Stephen and Pat Brewster in "The Cheated Child," Lincoln Burns in "Fool's Errand," and Amos and Timothy Randebush in "Brother Beware," Montgomery creates portraits of men who in very different ways remain at odds with stereotypical gendered expression and whose actions and inactions represent a critique of both the aggressive masculinity found in *The Blythes*' "brutes" like Allardyce Barry in "Fancy's Fool" or Geoffrey Boyd in "A Commonplace Woman" and the domestic masculinity epitomized by Gilbert Blythe.

Susan Erdmann is a Senior Lecturer in the Department of Foreign Languages and Translation at the University of Agder in Kristiansand, Norway. With a PhD in Applied Linguistics from NTNU in Trondheim, Norway, she teaches in English-language teacher education, and academic and professional writing. Her research interests include topics related to cross- and inter-cultural textual production, translation, and literature for young people. She is a member of the Texts/Interpretations/Cultures and the Claimed Pasts research groups. Her article "Double Vision in *The Blythes Are Quoted*: Reading Marked External References" has recently been published in the "Vision" collection of the *Journal of L.M. Montgomery Studies*.

Melanie Fishbane (Seneca College, CA), "Nostalgic Reminiscences": L.M. Montgomery's Re-visioning in Her Life Writing (IP)

For panel abstract, see Caroline Jones

The first paper will introduce the theoretical lens of Nostalgic Romanticism and explore how L.M. Montgomery's tendency to, as Elizabeth Epperly suggests, "look back," applies to the author's approach to life writing, thus providing scholars with a revised lens through which to study how the author takes control of her narratives. Montgomery creates Nostalgic Romanticism in her life writing by using photographs to step back in time, re-living experiences as she imagined them to be, not necessarily how they actually happened. Montgomery uses this technique multiple times, but this paper will focus on two instances: when she reunites with her best friends from Prince of Wales College in 1929, and when she returns to Prince Albert, Saskatchewan, in the 1930s.

In the 1929 journal entry, Montgomery pastes in two photos of the four women; the first was taken in 1894, and the second in 1929. Montgomery uses the images to reminisce, commenting on how much they have physically changed while considering that the friendship remains

unchanged. Similarly, upon her return to Prince Albert in October 1930, Montgomery records how “homesick” she is for both the city and the people she once knew. Her descriptions of the city are clouded with the “ghosts” of her father and her boyfriend Will Pritchard, thus enabling her to re-vision her past as she had wished it to be. Building on the scholarship of Kevin McNabe, Mary Beth Cavert, and Melanie J. Fishbane, this paper will explore how Montgomery uses Nostalgic Romanticism to take control of the narrative in her life writing.

See also EDI (Equity, Diversity, Inclusion) Subcommittee, L.M. Montgomery Institute, Roundtable: Re-Visioning Montgomery Studies through an EDI Lens

Melanie J. Fishbane holds an MFA from the Vermont College of Fine Arts and an MA from Concordia University and teaches English and children’s literature at Seneca College. Her essays are published in *L.M. Montgomery’s Rainbow Valleys: The Ontario Years 1911–1942* and *Reconsidering Laura Ingalls Wilder: Little House and Beyond*. Most recently, her essay, “Two Annes, Many Annes: A Writer’s Reflection on Reading *Anne of Green Gables* and *The Diary of a Young Girl*,” was published in the *Journal of L.M. Montgomery Studies* and will be included in the print edition of *L.M. Montgomery and Reading*. Her YA novel, *Maud: A Novel Inspired by the Life of L.M. Montgomery*, was shortlisted for the Vine Awards for the best in Canadian Jewish Literature. She is the co-chair of the LMMI EDI Subcommittee. She also co-organized the current work-in-progress BIPOC Reading List on the *Journal of L.M. Montgomery Studies* and is exploring questions of colonialism and politics in Montgomery’s work and life writing. This fall, Melanie will be starting her PhD in English and Writing Studies at Western University.

Sarah Freeburn (UPEI, CA), Not Like Other Girls: Dora Keith and the Embodiment of Femininity (IP)

Binary gender and gendered expectations are the result of modern ontological frameworks that separate culture and nature. This separation results in hierarchies that permeate most, if not all, social configurations, including the assumed oppositional understandings of the male subject and female object. Montgomery’s novels generally work effectively to disrupt these ideologies by highlighting the complexity of her heroines’ lived experience; however, the development of Dora Keith’s character, which is not allotted the same degree of personhood as Montgomery’s other characters, deviates from this trend. Dora is included in the storyline not as an autonomous person, but rather as a blueprint from which others can distance themselves. She is a static entity throughout the series and is made relevant only when fulfilling a role for someone else: a sister, a caretaker, or a wife. The lack of Dora’s personality on its own is insignificant; however, when coupled with overwhelmingly stereotypical feminine traits, Dora’s character operates as a lens through which gendered expectations of women can be reimaged. When Dora is understood both as embodying idealized femininity and as ‘object,’ Montgomery’s loveable and autonomous female characters can be seen as an obvious deviation from Dora. This deviation, resulting in whole personhood, allows us to examine how women are simultaneously expected to perform femininity while ensuring that they diverge enough to be relatable, interesting, and likeable. The stereotype of the ‘different girl’ – the ‘smart,’ ‘funny,’ ‘athletic,’ talkative,’ or ‘clumsy girl’ – all stem from the assumption that women do not innately have these traits, and that through having them, they are made ‘different.’ Reimagining Dora as a manifestation of femininity that is both desired in theory, and disliked in practice, problematizes the ultimately unattainable gendered expectations that are put on women in contemporary society.

Sarah Freeburn graduated with a Bachelor of Arts degree from the University of Prince Edward Island in Diversity and Social Justice Studies. She is interested in environmentalism, as well as feminist and queer theory. She is a recipient of the 2022 3M National Student Fellowship and the 2021 Avery Award. Sarah lives in Prince Edward Island and works as a student assistant with the *Journal of L.M. Montgomery Studies*.

Trinna S. Frever (Independent Scholar, US), Restoring and Restorying: Re-vision, Narrative, and Healing in Montgomery's Novels (V)

Readers offer a wide range of interpretations for "the flash" that Emily Byrd Starr experiences in L.M. Montgomery's *Emily of New Moon* series. Some see it as a form of creative inspiration; others see it as a connectedness to nature or God. Yet "the flash" is also a paranormal phenomenon, allowing Emily to see the truth behind Ilse's mother's death and to prevent Teddy from an equally terrible fate. This paper argues that the visions Emily sees – accurately predicting events outside her temporal-geographical reality – and the visions that form the inspiration for Emily's fiction are closely connected. Emily's paranormal visions are simultaneously vision, story, and revision: they tell a new tale about what happened to Ilse's mother; they write a new ending for both Teddy's life and Emily's. In turn, these newly-penned (or unpenned) narrative revisions restory and restore the community around Emily. This paper explores how restoration-through-restorying, or healing through narrative, connects the various "visions" in Montgomery's work, and extends to the communities within her books and outside them as well. Though this paper focuses on the *Emily of New Moon* series, elements from *The Story Girl*, *The Golden Road*, and Montgomery's journals may be included, extending this concept of narrative healing into Montgomery's own world and the world of present-day readers. Critical context(s) utilized include, but are not limited to, previous work on the functions of story in Montgomery's fiction (Frever; MacMurchy; Tye), work on L.M. Montgomery's visual aesthetic (Epperly), psychological research on the healing power of story (McLean; McAdams), and cultural research on the healing functions of story (Gunn Allen; Morrison). Ultimately, this paper hopes to demonstrate that visions create and revise stories, and the right stories create healing for individuals and communities, inside and outside Montgomery's narrative world.

Trinna S. Frever, PhD, is an accomplished scholar with over twenty years of experience teaching, presenting, and publishing works on multicultural literatures of the Americas, women's literature, intermedia theory (especially intersections of oral storytelling, film, and fiction), and L.M. Montgomery in particular. Hailing from Michigan, with degrees from both University of Michigan and Michigan State University, she moved to Florida and earned a full tenured professorship at Palm Beach State College before leaving to devote herself to full-time research, writing, and fun. She considers Fred and George Weasley to be her role models in this regard. She has presented at over thirty national and international conferences, eight prior L.M. Montgomery Institute conferences, published a half dozen essays on Montgomery, and is a featured guest on several literary podcasts. The Your LMM Story project with Kate Scarth is her latest endeavour.

Katherine (Katy) Gerner (Teacher for Technical and Further Education, AU), Madness, Mutism, and Medical Conditions: Re-Reading Montgomery's Fiction through the Lens of Disability (IP)

As a child, I loved L.M. Montgomery's novels, finding the lives of Anne, Emily, Jane, and Pat delightful. However, when I reread her novels and short stories as an adult, with twenty-eight years' experience as a disability support teacher, I was surprised by the range of disabilities her minor characters experienced. My interest in Montgomery's portrayals of disability was particularly sharpened after rereading *Anne's House of Dreams* and the realization that Miss Cornelia's diatribes about unsuitable behaviours in her community were actually descriptions of mental illnesses. My critical reading of Montgomery's novels and short stories reveals portrayals of characters with mental illness, chronic illness, and neurological, intellectual, and physical conditions. I also examine some of her characters' responses to persons who are disabled. Montgomery was motivated to use these portrayals of disability as literary devices. For example, Kilmeny, the archetypal beautiful and mute maiden of fairy tales, was rescued by the handsome hero and retrieving her speech was their quest. Matthew's speech difficulties were used to contrast Anne's loquacity. People with odd behaviours or appearances were used to amuse and entertain. In my paper, I shall argue that Montgomery's understanding of disability was rooted in Victorian attitudes to disability and, as importantly, in her own life experience. Montgomery's Victorian attitudes included an understanding of eugenics, the expectation that good children would be kind to children who were 'lame,' and that suicide was unacceptable. I shall also argue that while Montgomery's understanding of disability was grounded in Victorian ideologies, her writing also offers some surprising insights into the conditions that some of her characters embody and endure.

Katy Gerner is a disability support teacher for TAFE (Technical and Further Education), in Sydney, New South Wales, Australia. Her areas of expertise include teaching adults with neurological, physical, intellectual, and learning disabilities, and chronic illnesses. Her qualifications include a Bachelor of Arts in Journalism and two Masters in the Special Education field. She has written twenty books and collaborated on four on topics for the Australian Civics and Citizenship curriculum for Macmillan Education. Katy is planning a thesis on the stereotyping of disabilities as "acceptable" and "unacceptable" in nineteenth and twentieth century literature. She hopes that this will establish how and why perceptions about disability were modified, and their impact on personal, professional, familial and cultural behaviours.

Carole Gerson (Simon Fraser U, CA), Patterns of Commemoration in Montgomery's Afterlife: "We Are Not Anne of Green Gables; We Are L.M. Montgomery" (IP)

In 2007, Lorraine York described Montgomery's celebrity as secondary "reflected" fame derived from Anne Shirley, her fictional creation which "has attained celebrity status in its own right." According to York, "Fans will tend to talk about Anne with greater frequency than they talk about Montgomery." Whether or not York's statement was accurate, it is now evident that increasing attention to Montgomery's rich self-documentation and to the broader range of her writing, along with ongoing interest in women's history and innovative critical and cultural approaches, have led to an expanded focus on Montgomery as an historical figure, rather than regarding her life primarily as the source of her fiction.

Literary commemoration is a complicated enterprise, entwining the author and the works. Montgomery's honeymoon included visits to monuments, graves and other sites related to Burns, Scott, Wordsworth, Goldsmith, Shakespeare, and Milton. She was surprised to find Milton's tomb in London "forgotten and neglected" rather than "as noted a shrine as Shakespeare's or

Burns's" and remarked that Abbotsford was "filled by a chattering crowd." Presciently, she "wondered if Scott would have liked this – to see his home overrun by hordes of curious sight seers. I am sure I would not."

While some aspects of Montgomery's afterlife relate mostly to her fiction (such as the many retellings and spinoffs from her stories), others entwine the author and her works (as with Bala's Museum, which commemorates both Montgomery's 1922 visit to Muskoka and her subsequent use of the region as the setting of *The Blue Castle*). An increasing number of memorial gestures relate primarily to her life, encapsulated by the desire of the custodians of the Leaskdale Manse to separate the two entities: "Leaskdale is not a site associated with any particular fictional character. It is the place where the author actually lived for fifteen years, as minister's wife and mother and neighbour, and where she wrote fifteen of her novels ... We are not Anne of Green Gables; we are L.M. Montgomery" (Bode and Clement, "Montgomery's Ontario Legacies," L.M. Montgomery's *Rainbow Valleys*). This paper will "re-vision" Montgomery by examining how the current trend to attend to her as a person is manifested in modes of public commemoration (such as statues, buildings, parks and gardens) and in other aspects of her afterlife, in both the older media of page, stage, and screen (biographies, fiction, plays, documentaries) and newer media such as online maps (<https://lmmontgomery.ca/montgomerys-pei-map-island-sites-related-author>) and trails (<https://discoveruxbridge.ca/lucy-maud/>).

Carole Gerson (FRSC) is Professor Emerita in the Department of English at Simon Fraser University. She has published extensively on Canada's literary and cultural history with a focus on early Canadian women writers, from well-known figures such as Pauline Johnson and L.M. Montgomery to more obscure figures who can be found in her two databases: Canada's Early Women Writers (<https://cwrc.ca/project/canadas-early-women-writers>) and the more inclusive Database of Canada's Early Women Writers (<https://dhil.lib.sfu.ca/doceww/>). Her co-authored book, *Paddling Her Own Canoe: Times and Texts of E. Pauline Johnson* (Tekahionwake) received the Klibansky Prize in 2001. In 2011, her study, *Canadian Women in Print, 1750-1918*, won the Gabrielle Roy Prize for Canadian criticism. In 2013 she received the Marie Tremaine medal from the Bibliographical Society of Canada. Her most recent book, co-authored with Peggy Lynn Kelly, is *Hearing More Voices: English-Canadian Women in Print and on the Air, 1914-1960* (Ottawa: Tecumseh Press 2020).

Alyssa Gillespie (UPEI, CA), Looking for L'Acadie: L.M. Montgomery's Revised Prince Edward Island in *Anne of Green Gables* (IP)

This paper will argue that in capturing rural Prince Edward Island life in *Anne of Green Gables*, L.M. Montgomery also erased the Acadian presence. It will focus on Jerry Buote, an Acadian boy whose being hired by Matthew to help with the farm work facilitates the Cuthberts' decision to keep Anne. Although Jerry is a constant presence at Green Gables, and is mentioned throughout the book, he is never met – he is not in a single scene. This paper will discuss this silence as a means of exploring and contextualizing minority experience in a colonized 1900s rural PEI. Walter Benjamin wrote that there is "no document of civilization which is not at the same time a document of barbarism," and with this in mind we can re-envision Montgomery's *Anne of Green Gables* as an account of PEI's history that erases minority populations. PEI only perpetuates this revision through its reliance on Anne-themed tourism. By paying attention to

Jerry Buote and the Acadian experience, one can add historical context that enriches our understanding of the novel, and help erase that erasure.

Alyssa M.J. Gillespie is a graduate student at the University of Prince Edward Island studying rural youth migration. She holds a BA in anthropology. She is employed by the L.M. Montgomery Institute, working as an editorial assistant for the *Journal of L.M. Montgomery Studies* since 2019. Thus far in her academic career she has been the recipient of an Island Literary Award for poetry, as well as had a poem published in an anthology of creative works entitled *Tinge*. Her previous conference experience includes a 2019 presentation of her paper “Emily Byrd Starr: The Anti-Anne Shirley.”

Sarah Conrad Gothie (Moore College of Art & Design, US), L.M. Montgomery for the 21st Century: Revisioning the Green Gables Heritage Place Visitor Centre (IP)

As one of the most iconic literary landmarks in Canada, Green Gables Heritage Place, the site of L.M. Montgomery’s inspiration for the setting of *Anne of Green Gables* (1908), welcomed nearly a quarter million visitors in 2018. The construction of a new visitor centre, completed in 2019, is the latest in a series of revisions since the property was acquired by Parks Canada in the 1930s. The ongoing multi-phase redevelopment process at Green Gables reflects shifts in the heritage sector toward more robust practices of inclusion. Previous studies of Green Gables have centered on the house, or Montgomery tourism generally (e.g. Tye 1994; Squire 1996; Fawcett and Cormack 2001; MacEachern 2001; Fiamengo 2002; Lynes 2002; MacLeod 2010; Bhadury 2011; Gothie 2016), but as the gateway to Green Gables, the visitor reception centre plays a crucial role in setting the tone for the visitor’s experience. A new 4,700-square foot exhibit hall that interprets L.M. Montgomery’s life and legacy is the first space of immersive learning that visitors encounter, and the centre as a whole serves as a bridge for the visitor’s “physical, mental, and sensory crossing” (Gallardo-Frías and Mairesse 2021) from the ordinary world of everyday life to the extra-ordinary experience of the site’s interpretive core. Interpretation at heritage sites is what makes the past legible to visitors, and is defined by the U.S. National Association for Interpretation (NAI) as “a purposeful approach to communication that facilitates meaningful, relevant, and inclusive experiences that deepen understanding, broaden perspectives, and inspire engagement with the world around us.” Guided by the NAI’s notion of ‘inclusive experiences,’ this paper brings together analysis of the space itself, interviews with staff, and scholarship on museum best practices to understand how the practical and aesthetic choices made in the new visitor reception centre position Green Gables as a twenty-first century heritage destination fit for an ever-expanding, diverse global audience.

Sarah Conrad Gothie holds a PhD in American Culture, with a Graduate Certificate in Museum Studies, from the University of Michigan, and MA degrees in Popular Culture and in Literary Studies. She divides her research time between museum/heritage studies and food writing. Her recent publications include an article about *Anne of Green Gables* tourism (*Tourist Studies*, 2016) and a culinary history of damson plums (*Damsons: An Ancient Fruit in the Modern Kitchen*, Prospect Books, 2018). She was named LMMI Research Associate in 2021 and is currently drafting a book-length work about literary pilgrimages inspired by L.M. Montgomery. More about her literary tourism research may be found on Instagram: @pages2pilgrimages. She teaches academic and creative writing at Moore College of Art & Design in Philadelphia.

Marah Gubar (Massachusetts Institute of Technology, US), “Little Girls, Little Girls”: The Role Anne(s) Played in the Evolving Cult of the Child (IP)

This keynote talk will contend that L.M. Montgomery’s famous character, Anne of Green Gables, played a pivotal role in the cultural phenomenon known as the “cult of the child” as it evolved from Victorian into modern form. Anne herself transformed from page to stage in ways that were influenced by other similarly crowd-pleasing and metamorphic little girls, particularly Frances Hodgson Burnett’s Sara Crewe and Harold Gray’s Little Orphan Annie. While tracing how various versions of these characters shaped one another, this talk will explore how the relationship between cuteness and vulnerability shifted over time, as well as when (and why) child-haters such as Miss Hannigan began getting built into texts that otherwise invite us to adore little girls.

Marah Gubar, Associate Professor of Literature at MIT, is the author of *Artful Dodgers: Reconceiving the Golden Age Of Children’s Literature*, which came out from Oxford University Press in 2009 and won the Children’s Literature Association Book Award. She has also written many essays on child performers and playgoers that have appeared in journals such as *American Quarterly* and *Victorian Studies* and edited collections such as *The Oxford Handbook of Children’s Literature* (2011) and *Children, Childhood, and Musical Theater* (2020). While in graduate school, she channeled her love of L.M. Montgomery’s *Anne* books into a paper that became her first published essay: “‘Where is the Boy?’: The Pleasures of Postponement in the *Anne of Green Gables* Series,” coming out first in *The Lion and The Unicorn* (2001) and later excerpted for the *Norton Critical Edition of Anne of Green Gables* (2006), edited by Mary Henley Rubio and Elizabeth Waterston.

Nevada Gunn. See Kylee-Anne Hingston and Nevada Gunn (St. Thomas More College, CA), “L.M. Montgomery and the Missing Mi’kmaq: Settler Revision in *Emily of New Moon* and Indigenous Knowledge in the Modern Classroom”

Lynda Harling Stalker (St. Francis Xavier U, CA) and Kathryn A. Burnett (U of the West Scotland, UK), Our Islandness: Affect, Romance and Re-vision of L.M. Montgomery’s Legacy (IP/V)

Much has been written about the translation of L.M. Montgomery’s stories into “heritage” sites (e.g., Ashworth 2019; Lefebvre 2006), her relationship with place and nature (Bode and Mitchell 2018), and her characters into consumable branded products, such as presented in Gammel (2002) and Lefebvre (2018). This paper presents a unique perspective to L.M. Montgomery scholarship by using a sociological lens to explore the recent revisioning of Montgomery Park in Cavendish as a story-telling space that frames and storifies islandness, “a metaphysical sensation” (Conkling 2007), and island heritage through affective practice, narrative and materiality. The paper explores the concepts of enchantment and narratives of romance in regard of commodified personae space where Montgomery as a “person of significance” (<https://www.pc.gc.ca/en/lhn-nhs/pe/greengables/culture/montgomery>) is celebrated, memorialised and re-visioned in the “new” park but firmly placed within affective practices and materiality of cultural industry and creative economies signifying “good islandness” more broadly. We offer a final reflective comment on our own sense of researching affective

materiality as expressive stories of island life and island literature that bridges Montgomery studies into the broader context of island studies as itself a valuable and contingent process of research revisioning.

Lynda Harling Stalker is a professor in the Department of Sociology at St. Francis Xavier University. Here she developed one of *Maclean's* “cool courses” – The Sociology of *Anne of Green Gables*. Her research interests include island studies, narrative research, cultural work and Atlantic Canada. Her recent research projects include the connection between affective practice and memorialising on Canadian and Scottish islands, as well as an investigation of Nova Scotia’s “stay the blazes home” phenomenon.

Kathryn A. Burnett is senior lecturer in the Division of Arts and Media, University of the West of Scotland teaching across inter-disciplinary undergraduate and Masters programmes in Creative Arts Practice and Media. With a background in social anthropology, sociology and cultural studies, and as Co-Director of the Scottish Centre for Island Studies, her research interests include the mediatization and representation of remote and island spaces; identity and place narratives of Scotland’s rural communities; cultural work of islands; Scottish cultural heritage place contexts for applied creative practice; and sustainability, enterprise and cultural policy in small island and remote contexts.

Kylee-Anne Hingston and Nevada Gunn (St. Thomas More College, CA), L.M.
Montgomery and the Missing Mi’kmaq: Settler Revision in *Emily of New Moon* and Indigenous Knowledge in the Modern Classroom (IP)

Scholars such as Margaret Steffler, Clare Bradford, Mavis Reimer, Shawna Geissler, and Lynn A. Cecil have done invaluable work on race, colonialism, and the erasure of Indigenous peoples in L.M. Montgomery’s children’s fiction, especially *Anne of Green Gables*. Most recently, Rob Shields argues that *Anne of Green Gables* and its ongoing tourist commodification demonstrates what he calls “settler affect,” an “exaggerated attachment to place identities grafted onto colonized places” (519). Building on the work by these scholars, this paper examines the narrative moves of settler colonialism in *Emily of New Moon (ENM)* that “seek to transform the new colony into ‘home’” (Glenn 55); it also points to records of Mi’kmaq families and communities on the North Shore, researched and gathered by L’nuay, the Epekwitnewaq Mi’kmaq rights initiative, which throw the novel’s land disputes and homestead narratives into relief. Furthermore, this paper reflects on the pedagogical imperative in Higher Education classrooms of laying these moves bare and of showing how Indigenous knowledge can enrich our readings of the novel. In particular, this paper evolves from Dr. Hingston’s experiences of teaching *Emily of New Moon* in children’s literature courses to both settler and Indigenous education students, as she endeavours to respond to the Truth and Reconciliation “Calls to Action” for “post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms” (“Calls to Action”), and from Ms. Gunn’s course research paper, which advocated for applying Indigenous ideology to the novel.

Kylee-Anne Hingston is a settler Canadian who lives and works on Treaty Six Territory and the Homeland of the Métis. Her research on disability, Victorian literature, and children’s literature has appeared in *Women’s Writing, Victorian Literature and Culture*, and *The Journal of Disability and Religion*, and in her book, *Articulating Bodies*, which investigates the

contemporaneous developments of Victorian fiction and disability's medicalization. As an Assistant Professor of English at St. Thomas More College, University of Saskatchewan, Hingston is slowly working to Indigenize and decolonize her pedagogical and research practices.

Nevada Gunn is an undergrad student at the University of Saskatchewan majoring in Indigenous studies and obtaining her teaching degree through SUNTEP (Saskatoon Urban Native Teacher Education Program), which focuses on Metis identity, culture, and history. Originally from northern Saskatchewan, she is an Indigenous person who identifies as Denesuline and Woodland Cree and is a mother of three precious boys. She will often volunteer at the Friendship Inn in Saskatoon in her free time. She enjoys networking with others and will continue to further her journey in education. Marci Cho, Thank You.

Yolanda Hood (see EDI Subcommittee Roundtable for abstract)

Yolanda Hood has been a librarian for sixteen years. She is a Teaching and Engagement Librarian at Dartmouth College, New Hampshire. Although she has many research interests, most of her publications center on African American YA and Children's Literature. The project she is most proud of, however, is the diverse families database which helps identify books that depict the growing diversity of families. Yolanda is also the editor for Young Adult Library Services, a journal of the Young Adult Library Services Association which is a division of the American Library Association.

Allison McBain Hudson (Dublin City U, IR), Context, Character, and Connection: Material Culture in the Novels of L.M. Montgomery (IP)

-Our lives are characterized by innumerable encounters with objects. (Woodward)
-It thrilled [Emily] to think that her mother had probably crocheted the lace cover on the round pincushion on the table. (Montgomery, *Emily of New Moon*)

L.M. Montgomery's novels are saturated with objects. Into the background of all her narratives, Montgomery weaves everything from houses to books to kitchen utensils, and many of these objects play important roles like connecting and developing characters and establishing cultural context. Many of Montgomery's fictional objects have real-world counterparts – for example, Emily's "baby aprons" were based on a hated garment of Montgomery's childhood – and familiarity with such objects can also create a connection between reader and character or even author.

Material culture is generally the arena of archaeologists and anthropologists, but its application to literature is growing in popularity, and there is great scope for applying it to Montgomery's fiction. Ian Woodward's *Understanding Material Culture* (2007) and Daniel Miller's *The Comfort of Things* (2008), for example, discuss objects in ways that are transferable to fiction. With a particular focus on examples of objects in the *Emily* trilogy, I examine the significance of things in terms of their historical and cultural context, the characters' development, and the connections that these objects facilitate. The work of established Montgomery scholars in areas such as books as objects (Pike) and Canadian culture (Gammel and Epperly), as well as Rubio and Waterston's *Selected Journals* for historical and autobiographical context, further illuminate

this topic. Using material culture theory as a method of studying Montgomery's fiction can provide "re-vision": a way to see her work – and children's fiction more broadly – anew."

Allison McBain Hudson is currently a PhD candidate at Dublin City University, researching material culture in the novels of L.M. Montgomery. Originally from Alberta, she obtained a BA in English from the University of Calgary in 1995 and moved to Ireland in 1997. She earned an MA in Children's and Young Adult Literature from Dublin City University in 2019 with a focus on Montgomery's unique Romanticism and "everyday magic." She presented a paper on Montgomery's subtle feminism at the Irish Society for the Study of Children's Literature conference in Dublin in March 2019. Her other interests include proofreading and editing, pretty much any children's literature, dogs, forest walks, and old houses. She is married to an Irish artist, and they live on the outskirts of Dublin with their two teenage daughters.

Daniela Janes (U Toronto, CA), Surviving the Father: Revising Family Narratives in *Anne of Green Gables* (IP)

At the end of the *Anne of Green Gables*, the stability of Anne's life at Green Gables is unsettled by the sudden death of her foster-father, Matthew Cuthbert. His death, initially processed as an emotional trauma, reveals the precarity that undergirds Anne's life: Matthew's death introduces the possibility that Marilla will have to do what other bereaved women have done in Anne's past and "[break] up housekeeping." Anne's ability to save Green Gables from being sold and to preserve the integrity of the family unit disrupts the pattern that has dominated her life, affirming the value of female education and economic self-sufficiency. In this paper, I argue that Anne's disruption of the narrative of the home "[broken] up" by the death of the patriarch allows Anne to re-write the story that has dominated her life. The trauma of parental bereavement—of households disrupted by the death of a parent, of children scattered to relatives—was a part of Montgomery's own lived experience. *Anne of Green Gables* can thus be read as a fantasy of familial preservation, as it presents a daughter who can survive the catastrophe of bereavement and, in her maturity, possess the will and the economic power to keep her family together. The novel's dedication, "To the Memory of my Father and Mother," and its thematic exploration of the precarity of family structures, invites examination of the economic and emotional impacts of bereavement.

Daniela Janes teaches Canadian literature at the University of Toronto Mississauga. She has presented papers on *Rilla of Ingleside*, print culture, and the First World War at the 2018 L.M. Montgomery Institute conference and on *Rilla*, modernity, and time at ACCUTE in 2017. Her article "'The Clock is Dead': Temporality and Trauma in *Rilla of Ingleside*" appears in *Canadian Literature* (2021). She has also published articles on historical fiction, social reform writing, the castaway narrative, and the short story cycle. Daniela is a member of the steering committee of "Conversations about L.M. Montgomery," a virtual discussion series launched during the pandemic to connect Montgomery readers.

Caroline Jones, Revising What Never Was: Nostalgic Romanticism in L.M. Montgomery's Life Writing and Fiction (Submitted as a Panel) (IP)

Many L.M. Montgomery readers experience the nostalgia described by Svetlana Boym as "a longing for a home that no longer exists or has never existed" and "a romance with one's own

phantasy.” In *Through Lover’s Lane*, Elizabeth Epperly applies Montgomery's habit of “looking back” through her “visual imagination” to the author’s photography and fiction. This way of seeing extends to Montgomery’s readers, creating a yearning much like “homesickness” for places and times they’ve never experienced. We often use “nostalgia” and “romanticism” interchangeably to describe emotional connection. Melanie J. Fishbane theorizes that in her life writing and fiction Montgomery creates a “Nostalgic Romanticism,” focusing on the emotional elements of time and place. This panel will explore how an evolving understanding of Nostalgic Romanticism can be applied to Montgomery Studies. By reading through this lens, we can understand how Montgomery – and her readers – create re-visions of memory and experience.

See the following for individual abstracts and biographies:

Melanie Fishbane (Seneca College, CA), “Nostalgic Reminiscences”: L.M. Montgomery’s Re-visioning in Her Life Writing

Dawn Sardella-Ayres (Independent Scholar, US), “Aggressive Pruning”: Nostalgia, Restoration, and Nature in L.M. Montgomery’s *The Blue Castle*

Caroline Jones (Independent Scholar, US), Read What You Know: Nostalgia and the Discovery of the Self in L.M. Montgomery’s *Emily of New Moon* (IP)

Our panel discussion has explored the application of Melanie J. Fishbane’s theory of Nostalgic Romanticism to L.M. Montgomery’s fiction and life writing, and our final paper will come full circle with a focus on the personal: read what you know, a variation on the exploration of “write what you know.” In this paper I will investigate how reading Montgomery’s *Emily of New Moon*, the book of my heart, helped me discover and become myself, reimagining who and what I could be.

Long before I had heard of Elizabeth Epperly, I experienced the nostalgic yearning she discusses in *Through Lover’s Lane*. One of the first places I felt truly myself was in the pages of *Emily of New Moon*. Rereading the novel as a teen, I realized the sense of loss I felt every time I finished was homesickness. But how could I be homesick for a place I had never been, a place I hadn’t even known was real?

This homesickness stemmed from a deep sense of kinship with Montgomery’s world. When I closed her books, I felt as if I had left part of myself inside. By the time she wrote the *Emily* books, Montgomery had left Prince Edward Island, but her work continued to satisfy her readers with idealized revisions of childhoods spent in the natural beauty and small communities of her Island. Montgomery’s prose, voice, and vivid description provoke a sense of kinship, nostalgia, and re-seeing in her readers, who have, perhaps, internalized a deep connection to her characters and their places, thus fulfilling Montgomery’s own re-vision of her world.

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

from McGill-Queen's University Press. Since leaving teaching, she works as an assessment editor in Austin, Texas, USA.

Vappu Kannas (Independent Scholar, Author, FI), Rereading L.M. Montgomery's Journals: A Personal Reflection (IP)

“It is never quite safe to think we have done with life. When we imagine we have finished our story fate has a trick of turning the page and showing us yet another chapter.” —L.M. Montgomery, *Rainbow Valley* (1919)

L.M. Montgomery's journals are a perfect example of an author revisioning her life story by rewriting, editing and, copying. But what if we shift the perspective from the writer of the journals – Montgomery – to the reader? What kinds of re-visions appear then? This paper explores the way time affects the reading of Montgomery's journals. Using my own experiences as a scholar of Montgomery's life-writing and an author, I return to the journals after a break of seven years during which the world has changed drastically. Rereading about Montgomery's “dark years” – the thirteen years that she spent at home tending to her ailing grandmother – through the lens of the pandemic, returning to her descriptions of the First World War while news from Ukraine fill our consciousness, and coming across moments in time when Montgomery faces deaths of loved ones while coping with my own personal loss all offer new perspectives to a text that I thought I so thoroughly knew. I examine my own change from an academic to a fiction writer and how this revisioning has shaped my relationship with the journals. Being able to understand Montgomery's triumphs and tribulations as an author adds yet another layer to the reading of her life-writing, but also affects the writing of this paper: what happens when I write a personal reflection instead of an academic paper? Am I even reading the same journals as I did when researching them for my dissertation? Re-vision, then, extends to both reading and writing about the journals.

Vappu Kannas holds a PhD in English from the University of Helsinki, Finland. Her dissertation examines the journals of L.M. Montgomery and the depictions of romance in them. She has published articles on Montgomery in *The Looking Glass*, *Reading Today*, and *L.M. Montgomery and Gender*. She is a novelist, translator, and poet. She has published a collaborative chapbook, *As an Eel Through the Body*, co-written with Canadian poet Shannon Maguire (Dancing Girl Press, 2016); a poetry collection, based on Montgomery's life, *Morsian* (Ntamo, 2018); and two novels, *Rosa Clay* (Kustantamo S&S, 2020) and *Kirjeitä Japaniin* (Kustantamo S&S, 2021).

Zoe Kempf-Harris (U Virginia, US), Worlding Green Gables: The Real-Time Revision of Anne's Perspectives (IP)

“My world has tumbled into pieces. I want to reconstruct it.” (*Anne of the Island*)
Across L.M. Montgomery's *Anne of Green Gables* series, Anne's imagination fights for purchase within the real world. “Barry's Pond,” as a name, prosaically intrudes upon Anne's vision of the “Lake of Shining Waters.” Similarly, Anne's worlds constructed within her own writing find themselves encroached upon by pragmatics; in order to get “Averil's Atonement” published, Diana rewrites the story by introducing the Rollings Reliable advertisement. In this paper, I examine the nature and the permeability of Anne's built microcosms – her named places, her

stories, and her perspectives on her own life – looking especially at Anne’s recognition of “conditions” such as her red hair or Gilbert’s unwanted first proposal as calls to revise her world to accommodate its realities (a skill she cultivates as she matures throughout the series). As Montgomery’s heroine, Anne “worlds” so readily and with a freeness of spirit; but it is Anne’s developing sense of her revisory powers, as she understands how her vision interlocks with her own circumstance, that allows Anne the kind of authorial control over her life that seems to rival Montgomery’s – or at least temporarily allies them on the same narrative plane. Anne begins to consciously conceive of her life as its own world and reenvisions her perspectives accordingly, deliberately acting as both character and author in her own life. The boundaries individuating Anne’s reworlding impulses and Montgomery’s writing blur, affording both writers creative freedom within these narrative parameters and nested worlds. Anne’s continuing consciousness of her world as a writeable and re-writeable one both collides and collaborates with L.M. Montgomery’s own “worlding” initiatives as author, imbuing Anne with her signature singular view.”

Zoe Kempf-Harris is a PhD student in English at the University of Virginia, and she holds a BA from Yale University. She conducted on-site research at Knole House for her work on “Tethering Orlando” and has spent time studying at Cambridge and serving as Yale Fellow at Oakham School. Her research centres on modernist British literature, navigating issues of place, inheritance, and the passage of material objects through abstract realms.

Heidi Lawrence (Brigham Young U, US), *Everyday Magic or Winter Haunting? Kevin Sullivan’s Supernatural Re-visioning of *Jane of Lantern Hill* (V)*

Practical magic, natural magic – these describe the process of change that takes place in L.M. Montgomery’s *Jane of Lantern Hill*. Jane Victoria Stuart’s transition from awkward and oppressed to self-possessed, capable young lady is tightly bound up with the freedom she has to explore her interests, make new friends, and immerse herself in the natural world when she begins to spend summers in Prince Edward Island with her father. In contrast, Kevin Sullivan’s film adaptation of this novel, *Lantern Hill*, appears to spin the story 180 degrees. Sullivan’s work turns the story’s focus from the everyday magic of summertime and friendship on the Island, to envisioning the novel as a ghost story, a winter haunting in which second sight and supernatural apparitions supersede the more “natural” magics to drive the mental, emotional, and psychological changes “Victoria Jane Stuart” experiences within herself. In this paper, I will examine Sullivan’s unusual cinematic decisions about Montgomery’s novel, interrogating the purpose of the adaptation and Sullivan’s choice to virtually eliminate Jane’s engagement with the natural environment. Intriguingly, many viewers responded positively to Sullivan’s emphasis on the supernatural, calling the film, for instance, “lustrous” and “an old-fashioned treat” (Hiltbrand, 1991), as well as claiming it is “one of [Montgomery’s] best” adventure stories (Heffley, 1991). These responses suggest that audiences have certain expectations about how magic and the fantastic are employed in media, especially when they are intended to effect radical changes in a character’s physical, emotional, psychological, and/or spiritual well-being. I will explore why “fantastic” magic, the kind that evokes imagery of fairy godmothers, witches, and other worlds, outweighs the natural magics of love, friendship, sunshine, wind, and sea – which have a numinosity all their own – in bringing about changes for Jane in Sullivan’s re-visioned *Lantern Hill*.

Heidi A. Lawrence (PhD University of Glasgow) studies the intersections of ecopsychology and its praxis, ecotherapy, with children's and adolescent literature, with special interest in imaginative and fantastic literature. She considers the ways in which reading these literatures may allow audiences (both young people and adults) to re-imagine their connections and develop mutually beneficial relationships with the nonhuman, leading to more ecologically-conscious behaviors and to a greater degree of mental, physical, and emotional well-being. She has participated in international literature conferences, including the L.M. Montgomery Institute's biennial conference, MLA, IRSCS, ChLA, and ASLE, presenting on Montgomery, Louisa May Alcott, Madeleine L'Engle, and other children's literature authors. She has a forthcoming publication on L'Engle and Montgomery in *Children and Childhoods in L.M. Montgomery Continuing Conversations* (Fall 2022, MQUP). She works as adjunct faculty at Brigham Young University.

Laura Leden (University of Helsinki, FI), The Female Author Domesticated?: Emily's Journey Visualized in Cover Illustrations and Other Paratexts (IP)

L.M. Montgomery's original *Emily* trilogy, written for a crossover audience, is a bildungsroman about Emily's journey to become an author, whereas Swedish, Norwegian and Finnish translations published in the 1950s and 1960s, targeted for a younger audience, demote Emily's identity as a female author in favour of a more domestic identity. This paper analyzes the Nordic translations' paratexts such as cover illustrations, titles, and other cover elements, which are the threshold to the books (Gérard Genette, *Paratexts*) by building on previous research on Montgomery translations (Leden, "Girls' Classics", "Reading"; Warnqvist, "I Experienced") and paratexts (McKenzie, "Writing"). Paratexts of translations reflect the publisher's ideas about the new target readers and convey the publisher's (re)vision of the books to these readers. An examination of how paratexts characterize Emily's journey through the presence and absence of the empowering elements of nature and literature, both of which inspire creativity, shows that the Nordic cover illustrations depict Emily as moving from the outside world and nature to inside environments as she grows older. Many illustrations focus on domestic and romantic elements rather than on her writing and inspiration. Similarly, paratextual plot summaries focus on her relationships to relatives and friends rather than on her writing ambitions. The Nordic paratexts that place the Emily books strictly in the context of juvenile and girls' fiction convey a domestic image of Emily as a role model for young female readers by de-emphasizing the role of nature, writing, and creativity, which is more apparent the younger the target audience is.

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

Irina Levchenko (U Vienna, AT), Russian Revisions of Anne: Retranslation, Rewriting, Repackaging and the Role of Women (IP)

First published in Russia as late as the mid-1990s, *Anne of Green Gables* nevertheless has a complex history in the Russian context which involves multiple revisions. At first, Anne's Russian reception was dominated by the phenomenon of retranslation, with different translations demonstrating different attitudes, from literal faithfulness combined with ideological (anti-Soviet and pro-Christian) agenda (Batischeva 1995) through rewriting Anne as a sharp-tongued counterpart of Pippi Longstocking in correspondence with the poetics of anarchy dominating in the Russian children's literature of the 1990s (Bobrova 2000) to oversimplifying the text for a sentimental girls' books series (Chernyshova-Melnik 2008); recent years have seen publishers' interest in Anne rekindle through recycling already existing translations mentioned above: Kacheli (2018) chose the translation by Chernyshova-Melnik for their Romantic girls' series and Malysh (2018) went for Batischeva's version but insisted on abridgement.

Combining approaches from Descriptive Translation Studies and Retranslation Studies in my research, I view translators and publishers as part of a complex system (Cadera 2017) which operates under a number of restrictions mainly concerning ideology and poetics but also the economic component (Lefevere 1992) and analyse each particular revision in relation to different aspects of historical, cultural and social context (Cadera 2017). Firstly, I identify the distinctive features of the three most canonical Russian translations; secondly, I examine the recently published revisions of these translations in order to explain publishers' decisions about the choice of texts and textual adaptation as well as about repackaging, which now includes a strong visual component in the form of full-colour illustrations and therefore adds a further dimension to the newly republished Annes. In doing so, I seek to answer the following question: to which extent do these different forms of revision reflect the theme of female creativity and liberation which is an integral part of the Anne books?"

Irina Levchenko is a PhD candidate in Transcultural Communication at the Centre for Translation Studies (ZTW) at the University of Vienna and a practicing literary translator. In her PhD thesis she analyses Russian translations and reception of the beloved Canadian classics *Anne of Green Gables* and other novels by L.M. Montgomery, focusing on the treatment of feminist elements in the target texts and exploring ideological and poetical reasons behind various translation strategies and reception patterns. As a translator, she has worked with several Russian publishers, including Polyandria Publishing House and Azbooka-Atticus Publishing Group, and has translated picturebooks, children's fiction and other titles from German and English into Russian, including the bestselling *The Diary of a Bookseller* and its sequel by Shawn Bythell.

Joanna Lipinski (Independent scholar/translator, UK), Polish Pat - Lost in Translation (V)

Anne of Green Gables is one of the most popular books in Poland. There have been plenty of editions and translations; the first part of the series has been translated fourteen times. Seeing the popularity of Montgomery's books, it is surprising that *Pat of Silver Bush* has been translated only once – in 1993. Although I was familiar with the sequel to this novel, I had not read the first part until this year. Knowing about a number of mistranslations/omissions in the last Montgomery book that I have recently re-read, *Rilla of Ingleside*, I was curious if there are any differences between the Polish version of *Pat* and its source. What I found is that the original *Pat* is a very different book to the one that Polish readers know. At first I noticed a completely different rhythm to both books – it changes from lovely legato to sharp staccato. English *Pat*'s

tempo is slow, as if our heroine takes extra time to find the right words to describe her world and her feelings. There are many ellipses, pauses, moments to breath and to contemplate. Polish *Pat* is short and clipped. Most of the ellipses have been replaced with full stops, which changes the reading flow. Long sentences have been divided into shorter ones. The Polish translation not only feels shorter; it is considerably shorter. Larger passages (mostly descriptions of nature) have been completely omitted. Some of Judy's famous stories are left out. Sometimes half a page has been lost, other times it was a single sentence, but with a lot of meaning behind it. Overall a significant amount of original text is not known to Polish readers.

Joanna Lipinski graduated from Polish Philology in 2008 after a five-year MA course at the University of Gdansk in Poland. Her MA thesis focused on the way women are depicted in stories and illustrations by Bruno Schulz, a Polish writer, author of *The Street of Crocodiles*. For the past eight years, she has taught Polish as a foreign language in the UK, preparing high-school students for their final exams.

Jennifer Litster (Independent Scholar, UK), Hogg-wash! Revising - and Scoticising – “Una of the Garden” (IP)

In 1909, at the *insistence of L.C. Page & Co., which was eager to capitalise on the success of Anne of Green Gables*, L.M. Montgomery revised a story only but recently serialised in *The Housekeeper* (Dec. 1908-Apr. 1909). Written for adults, “Una of the Garden” is a “love story with a psychological interest” (*Selected Journals*), a hackneyed tale of a mute girl, a fiddle, a curse and miraculous cure. Montgomery “amplified” the original with background detail and nature descriptions, shifting the main location to PEI. “Una of the Garden” became *Kilmeny of the Orchard* – a titular revision requested by Page and explicitly inspired by the writer James Hogg (1770-1835), a contemporary, friend and collaborator of Walter Scott.

“Kilmeny” is the best-known poem in Hogg’s *The Queen’s Wake* (1813), a narrative cycle of twelve lays purportedly sung to Mary, Queen of Scots by bards welcoming her to Edinburgh, and competing for a harp. Written in pseudo-archaic Scots, “Kilmeny” tells of a beautiful, enigmatic and pure maiden who is taken to “a land of love and a land of light”. Part religious allegory, part sojourn in fairyland, “Kilmeny” is a tale of visions, affinity with nature, loss and transcendent joy.

This paper examines why Montgomery turned to Hogg’s poem, how she drew on its themes when revising “Una,” and what a closer look at this Scottish source adds to our reading of the novella. It argues that this revision is more than cosmetic, and sees in the invocation of Scotland, old world legends and the supernatural, avenues of critical analysis into this largely unstudied book. In a story already infused with uncomfortable messages on race, class and heredity, a look at Montgomery’s “Hogg-wash” stimulates interest in her nascent construction of Canadian national and cultural identity.

Jennifer H. Litster completed her PhD on *The Scottish Context of L.M. Montgomery* at the University of Edinburgh in 2001. She has published on Montgomery in the journal *Canadian Children’s Literature*, in *L.M. Montgomery and Canadian Culture* (1999), *The Intimate Life of L.M. Montgomery* (2005), and *L.M. Montgomery and the Matter of Nature(s)* (2018). Until 2016 she worked at the UCL Institute of Education, London, for a centre conducting research to support adult literacy and numeracy, and she continues to work as a consultant in this area. She

lives in Edinburgh, Scotland, where she conducts “expert” private tours of the city for Context Travel.

Ariel Little (UBC, CA), Imagining an Educated Mother: L.M. Montgomery’s Re-scripting of the Effects of Higher Education on Maternity (IP)

During the nineteenth and early-twentieth centuries, it was widely believed that higher education posed a serious risk to women’s health, especially to their reproductive systems. For example, Edward H. Clarke’s famous treatise *Sex in Education* (1873) argued that women pursuing education like men was likely to have a negative impact on their ability to bear children and could even “divest woman of her chief feminine functions” altogether. Placing Montgomery’s decision to have highly educated Anne become a prolific mother within the context of this cultural debate enables the *Anne* series to read as participating in the re-scripting of women’s capacity for education alongside the work of contemporary feminists, such as Mary Putnam Jacobi. As opposed to being disabled by her feminine functions, Anne possesses the physical and intellectual capacity for rigorous study throughout what were believed to be the critical years for female development. After years of participating in “dangerous” mental exertion, Anne’s prodigious reproductive capability featured in the later installments of the series proves a reversal of the dire predictions of ill health and infertility foretold by doctors like Clark and Silas Weir Mitchell. Feminist critics, such as Cecily Devereux, have largely responded to Anne’s fate as a homemaker and mother of seven children as an unsatisfying conformist path for the educated and imaginative Anne. However, over the last decade, critics, such as Irene Gammel and Sarah Galletly, have begun to re-evaluate Montgomery’s portrayals of maternity. Participating in scholarly reconsiderations of maternity in Montgomery’s works, this paper aims to revise critical understandings of Anne’s maternal destiny by bringing historical understandings of Anne’s female body into the conversation. By placing Anne’s progression from scholar to mother within the context of contemporary debates regarding the impact of education on women’s bodies, Anne’s motherhood can be read as the liberating embodiment of a feminist re-scripting in which education and motherhood are not mutually exclusive paths for women.

Ariel Little is a PhD student at the University of British Columbia where she studies nineteenth and early-twentieth century literature. Currently, she holds a SSHRC Doctoral Scholarship for her research on constructions of health and girlhood in girls’ domestic fiction. In addition to conference presentations on children’s literature, she recently contributed the chapter “‘Hope Remains While the Company is True’: The Community Heroic in *The Fellowship of the Ring*” to the publication *The Inklings in Culture: A Harvest of New Scholarship from the Inklings Institute of Canada* (Cambridge Scholars, 2020). She holds a Masters of Arts in Interdisciplinary Humanities from Trinity Western University (2018).

Audrey Loiselle (Université de Sherbrooke, CA), A Caveat Against Revisionist Impulses Through the Improbable Pairing of Montgomery and Kerouac (IP)

It is tempting when confronted with the thwarted aspirations, repressed sentiments and hidden vexations Montgomery poured into her journals from the 1920s onward to envision a more satisfying existence in which the writer and woman, emboldened by her early successes and unfettered by the obligation to maintain a certain standing in the community, would have written

and spoken her mind with an audacity akin to that of Jack Kerouac, with whom she surprisingly had much in common in spite of their widely different times and authorial styles. Rooting its argument in comprehensive biographies (Mary Rubio's *The Gift of Wings* and Gerald Nicosia's *Memory Babe*) and personal and public records of Montgomery and Kerouac (journals, correspondence and interviews), this presentation would, however, rebut such a revisionist approach to Montgomery's life story by exploring the similar hurdles met by those two offspring of hard-working, deeply conservative communities after their unexpected rise to literary fame following the publication of their most famous work, *Anne of Green Gables* (1908) and *On the Road* (1957), respectively. These poignant tales of search for identity and home strongly resonated with young audiences inclined to picture the authors' lives through the lens of the novels and to project the fictional heroes' free and adventurous spirit on their aging creators, forcing both Montgomery and Kerouac to strive – first to reflect, then to carefully or brassily reject – this idealized image forged by their readership. Combined with their growing frustration with critics who refused to acknowledge them as serious writers with clear artistic visions, this constant exertion, discreet on Montgomery's part and open on Kerouac's, exacerbated their cynicism and fed the paranoia and addictions that dogged them in their later years and ultimately (over)took their lives.

Audrey Loisel holds a B.A. in French Studies with Specialization in Translation from Concordia University in Montréal and is completing a Masters in Comparative Canadian Literature at the Université de Sherbrooke. She grew up in the Eastern Townships of Québec, but now lives in the Ottawa region, where she has been working as a translator for the Government of Canada for the last sixteen years. She has given presentations at the L.M. Montgomery Institute Conference at UPEI in 2018 and at the L.M. Montgomery International Conference at Reitaku University in Japan in 2019. Her paper on a shift to a benevolent approach for an eventual French translation of *The Blythes Are Quoted*, will be published in the forthcoming edition of *Les Cahiers Anne Hébert* and will form the framework of her upcoming thesis.

Lucy Maud Montgomery Society of Ontario (LMMSO), “Maud of Leaskdale” (IP)

“Maud of Leaskdale” is a one-woman play conceived in 2011 by playwright Conrad Boyce and produced by the LMMSO. Conrad delved into Montgomery's journals, especially those written between 1911 and 1926, the Leaskdale years. He created the play with one actress in mind, Jennifer Carroll, to play the title role and speak Maud's words about her joys and sorrows during these years. The presenters, LMMSO executive member Melanie Whitfield, will show filmed excerpts of the play, interviews with the playwright and the actress who has embodied Maud, and reactions of audiences and critics to the play to profile how stage productions can both corroborate and upset visions of Montgomery.

The Lucy Maud Montgomery Society of Ontario is the caretaker of the Leaskdale Manse National Historic Site in Leaskdale, Ontario. The site consists of the Historic Leaskdale Church where Montgomery's husband, Ewan MacDonald, served as Minister and the Leaskdale Manse, Montgomery's first matrimonial home. The LMSSO is committed to preserving and sharing with the world at large Montgomery's heritage in Leaskdale.

Alan MacEachern (Western U, CA), *The Webbs of Green Gables* (IP)

In 1909, Myrtle and Ernest Webb took possession of an attractive but ordinary farm in Cavendish, PEI. Already their new home was being called an inspiration for *Anne of Green Gables*, published by Myrtle's cousin just a year earlier. The Webb farm became entrenched as "Green Gables," an association that would enrich and ultimately upend the family's life there. Alan MacEachern is writing a book about the Webb family's almost four decades at Green Gables, basing it largely around a diary that Myrtle kept between 1924 and '54. The diary is a wonderful social history snapshot of life in early-to-mid twentieth century rural Canada. At the same time, it is a chronicle of what is now the most famous house in Canada while it was in the process of becoming the most famous house in Canada – and more than that, of how the Webbs, with the approval of LM Montgomery herself, participated actively in making it so.

For his keynote address, MacEachern will introduce the book project, discussing how the story of the Webbs of Green Gables deepens our understanding of the cultural history and meaning of Montgomery and her work. He will then focus, as a case study, on the Green Gables house itself. The house was unusually well-suited for tourism development from the outset, and the diary documents the Webbs' continuous renovating and redecorating it to accommodate a growing rush of boarders in the 1920s and '30s. The Green Gables house that was preserved as part as part of Prince Edward Island National Park in 1936 was, by virtue of such constant refurbishment, already distinct from the "typical farm house of the late Victorian period" that Parks Canada maintains it as today.

Alan MacEachern is a Professor of History at the University of Western Ontario and the L.M. Montgomery Institute's Visiting Scholar for 2021-23. He is an environmental historian whose most recent works are *The Miramichi Fire: A History* (2020) and, with Edward MacDonald, *The Summer Trade: A History of Tourism on Prince Edward Island* (2022).

Yuko Matsumoto (Independent Scholar, Author and Translator, JP), The Revising of the Japanese Translation of *Anne of Green Gables*: From a Children's Story to Canadian Literature in the 20th Century (V)

In Japan there have been many translations of *Anne of Green Gables*, most famous of which is the translation by Hanako Muraoka in 1952. I was fascinated by her classic style in my teenage days and loved it. However when I read *Anne of Green Gables* in English, I was surprised to know that Muraoka omitted many scenes, sentences, and decorative words from Montgomery's original work, as well as the epigraph and dedication. Also Muraoka changed many Western things and plants into the similar Japanese ones. Other translators made the same abridgements and alterations. Consequently in Japan *Anne of Green Gables* has been recognized as a children's story. So I translated *Anne of Green Gables* as the first complete, unabridged Japanese one in 1991 to 1993. However why had no one made an exact literary translation of *Anne of Green Gables* for more than 40 years in Japan? There are several reasons for these deletions and changes: the unique history of translation in Japan; a lack of understanding of Christianity, Canadian literature and culture; a contempt for works written by female authors; and a prejudice against novels with young female protagonists (to compare with novels with young male protagonist, such as Mark Twain's works, which are praised as great American masterpieces) in Japan. My whole translations of the *Anne* books with 250 to 500 annotations – on Shakespearian plays, English poems, the Arthurian Legend, fairies, Celtic Christianity, Presbyterian Church,

and Canadian history and culture and politics – are revising the image and understanding of Montgomery works from a frivolous children's story to Canadian literature of the 20th century.

Yuko Matsumoto is a Japanese author and translator and an executive director of Japan P.E.N. from 2007 to 2019. Her novel *For An Over-Eating Girl, The Dawn Never Comes* won The Subaru Literary Award in 1987. Her critical biography *Fireflies in Love; Tomie Yamazaki and Osamu Dazai* won The Nitta Jiro Literary Award in 2010. Her 50 books have been published in Japan and some of her works were translated in China, Korea, and Italy. Since 1991 she has translated and studied the *Anne* Books and found many quotations from them through research at the Harvard University Library and the British Library. She visited the settings of the literary works in *Anne of Green Gables* – England, Scotland, Ireland, the U.S., Italy, Denmark, Spain, Belgium, and Germany for 15 years. She has traveled to Canada 21 times to follow Montgomery's footsteps. Matsumoto has written 10 commentary books about *Anne of Green Gables* and Montgomery. Her recent works –the first complete, unabridged Japanese translations of the *Anne* Books with annotations – are currently being published and have been well received. The first unabridged *Rainbow Valley* including about 400 annotations will be published in November 2022.

Leila Matte-Kaci (UBC, CA), Who's the Fairest in Avonlea?: A Century of Illustrating Montgomery's Anne and Diana (IP)

Fashion was always a part of Montgomery's life. We can find evidence of this in her diaries and scrapbooks, with mentions of puffed sleeves, bangs, and fashion plates cut-out peppered through the remaining traces of her life. As Elizabeth Epperly (2008) noted this interest tells us about Montgomery's attempt at understanding the place of women in the world and in so doing understanding her own. Fashion therefore reveals something of our view of womanhood. In her article Andrea McKenzie (2013) describes the cover of the first edition of *Anne of Green Gables* as the portrait of "of a beautiful, classic, timeless adolescent, whose status is to be desired by the reader," also noting that this image of Anne "adheres to fashionable images of women found in popular magazines of the day." Thus, the very first depiction of Anne readers ever saw reflected the fashionable ideal woman of the turn of the century. From the very beginning, the image of Anne has served as an aspiration model for women and girls to strive towards. However, while Anne has remained the same within the pages of Montgomery's novel, our ideals of womanhood have changed overtime. Using this idea of 1908 Anne as a reflection of a feminine ideal, I want to compare her to illustrations from Sybil Tawse's 1933 edition, Hilton Hassell's 1942 edition, and Mick Ellison's 1994 edition to delve into these varying portrayals of Anne and Diana over the century. Focusing on fashion, I want to see how contemporary trends have influenced these illustrations and what this tell us about shifting views of womanhood embodied in Anne and Diana. If Anne has remained the same, the way we imagine the ideal woman/girl to emulate has changed and thus so has our vision of Anne.

Leila Matte-Kaci is an emerging scholar in the area of children's literature, and a recent graduate of the MA in Children's Literature program at the University of British Columbia (UBC) in Vancouver, Canada. She is currently studying for her Master in Library and Information Studies at UBC. She has previously presented a paper on the recent Netflix adaptation of *Anne of Green Gables* at the Biennial Graduate Student Research Conference on Children's Literature and at the L.M. Montgomery Institute's 13th Biennial Conference. She also

presented a paper on Disney's *Frozen* (2013) at the 2019 International Research Society for Children's Literature conference in Stockholm. Her Master's thesis addresses the queerness of the Disney film *Frozen*.

Andrea McKenzie (York U, CA), Murder and Mayhem: *Jane of Lantern Hill* Meets Gothic Romance (V)

L.M. Montgomery's *Jane of Lantern Hill* is a joyous celebration of an oppressed child finding identity, community, and agency through the beauties of domestic arts, PEI landscapes, and language. An isolated, oppressed and fearful Jane Stuart is a prisoner of her grandmother's wealth and tyranny in Toronto, where only her love for her mother and orphan Jody lightens her life. Jane's reluctant visit to her father in PEI is transformative: Jane discovers confidence and community through a combination of her previously untapped domestic skills and her appreciation of PEI's beauty (Epperly; Waterston), and her father's shared love of language. Jane's courage and recognition of language's power help to reconcile her estranged parents. An outlier in Montgomery's oeuvre and in scholarship, the power of language in Jane's transformation has not yet been fully recognized, though Rita Bode has touched on it and other aspects have been studied (Bode; Clement; Chlebek; Jones; Johnston; Litster; Rothwell; Tye). *Lantern Hill* (1989, Sullivan Entertainment associated with the CBC), the award-winning movie starring Mairon Bennet, Sarah Polley, Sam Waterston, and Colleen Dewhurst, never gained popularity (and was greeted with much hilarity when Montgomery scholars screened it in 2019). Instead of Montgomery's realistic depiction of Jane's parents as two young people in love, separated by intrusive relatives and the failure to interpret one another's language, Sullivan inserts murder and mayhem: Jane's father is suspected of murder, which caused her parents' separation, and Jane, aided by a mystic, turns detective and heroine of a gothic romance – complete with ghosts. This paper provides a double interpretation: first, it better illuminates the role of language as transformative in Montgomery's Jane; and secondly, it examines the essential elements of successful adaptations of Montgomery's works – and why Sullivan's *Jane* fails.

Andrea McKenzie is an associate professor and chair of the Writing Department at York University in Toronto, Canada. Co-editor, with Jane Ledwell, of *L.M. Montgomery and War* (2017, McGill-Queen's), and with Benjamin Lefebvre, of the restored original text of *Rilla of Ingleside* (2010), she has contributed multiple chapters and articles about L.M. Montgomery's works. She was also Visiting Scholar with the L.M. Montgomery Institute, co-chair of the 2014 and 2016 conferences, and co-founder of the L.M. Montgomery Readathon.

Jean Mitchell (UPEI, CA), Re-visioning L.M. Montgomery's "Cavendish" from the "South Seas" (IP)

In 1838 Rev. John Geddie, a young man from Pictou, Nova Scotia, was ordained in Cavendish where he served as the presbyterian minister for seven years. While in Cavendish, Geddie, with the support of his north shore congregations, successfully advocated for creating an overseas mission in the former New Hebrides (Vanuatu). Geddie, his wife Charlotte, and their two young children arrived on the Island of Aneityum in the Southwest Pacific Ocean in 1847 and in so doing launched the first Canadian Presbyterian overseas mission. It is famously said of Geddie: "When he arrived there were no Christians, when he left there were no heathens." In this

presentation I shall explore how L.M. Montgomery and her work engaged with and were shaped by the already internationally recognized evangelicalism of Cavendish and surrounding communities. I shall argue that Cavendish is “multilocal,” that is, relational, political, cultural, historical, and both local and global (Rodman 1992:641). Drawing on theories of place and postcolonialism, I will attend to several of these “multilocalities” embedded in Cavendish by focusing on Geddie’s eyeglasses, now a treasured artifact in Aneityum. This artifact recalls the technologies of translating, reading, and writing which he and Charlotte Geddie introduced with their printing press to encourage the reading and writing of the Bible among converts. His eyeglasses provide insight into the optics, technologies, and practices of evangelical Presbyterianism crafted in Cavendish and enacted in Aneityum landscapes that I explore from the vantage point of Montgomery’s work and her vision of Cavendish.

Jean Mitchell is an associate professor of Anthropology, Department of Sociology and Anthropology at the University of Prince Edward Island. She has worked with UNICEF in India and has conducted research in the South Pacific nations of Kiribati, Solomon Islands, and Vanuatu. Current research interests include the Presbyterianism missions on the southern Islands of Vanuatu that were launched from Prince Edward Island in the nineteenth century. She most recently co-edited (with Rita Bode), *L.M. Montgomery and the Matter of Nature(s)*.

Emily Mohabir (U Calgary, CA), Anne, the Accidental Feminist: Feminist Ethics of Care and Bildungsroman Development in *Anne with an E* (V)

From the media promotion surrounding CBC/Netflix's *Anne with an E*, during which its creators announced that the series would not directly follow the original chronology of events from the books or previous adaptations, to the opening theme rendition of The Tragically Hip's “Ahead by a Century,” the framing around this new interpretation of L.M. Montgomery's *Anne* novels establishes the series as not only a new take on the source material, but one rooted in discourses of being forward-thinking and concerned with issues relevant to a twenty-first century audience (Ahearn). However, given Montgomery's Anne's assessment of herself as being multilayered, with “such a lot of different Annes” in her, as well as the Anne narrative's overall centring of girlhood and popularity as a bildungsroman text (Brock-Servais and Prickett), *Anne with an E*'s reconciliation of the tensions between Anne's nostalgic identity and Anne's contemporary identity lies in how *Anne with an E* emphasizes the layer of Montgomery's Anne's personality that reflects a feminist ethics of care, in that she is community-centred and oriented towards social change through the care of and interest in others (Trites). Particularly, *Anne with an E* utilizes the serialized television form to demonstrate the concurrent development of Anne's identity through micro-storylines that parallel Anne's growth with her community activism. This paper therefore examines how *Anne with an E*'s re-envisioning of Anne's character construction allows for an emphasized view of the layer of Anne's personality that reflects a feminist ethics of care that still reflects the novels' bildungsroman structure, thus appealing to new-generation audiences through reinforcing Anne's autonomy as a community activist who is ultimately shaped through her experiences of caring for and helping others.

Emily Mohabir is an English and media and communications teacher, researcher, and content writer who holds a BA in English, specializing in Children’s and Young People’s Texts and Cultures (minor in conflict resolution studies) from the University of Winnipeg and MA in English from Acadia University, where she wrote her thesis on fan media surrounding *Anne of*

Green Gables. She is currently a PhD Candidate in Communication and Media Studies at the University of Calgary. Her doctoral research work involves young people's aesthetic and emotional experiences with Korean webtoons and dramas and webtoons' growing transmedia expansion into North American popular culture.

Louise Mould, *The Landscape of the Imagination: Re-visioning Prince Edward Island* (art exhibition) (IP)

L.M. Montgomery's landscape descriptions allow readers to envision the Island before ever having actually seen it. The black lettering organized on pages enters through our eyes and into our mind. There we see with our inner eye a world of her making that combines with our own imagination. The landscape features most prominently in the body of my work. It is a landscape of suggestion, rather than a faithful figurative rendering; it is a landscape of fiction and abstraction. It contains elements of the earth, sky, and the sea, a river, estuary or lake. Fluid, with an expanded sky and sea, describes my paintings, achieved through colour, design, and composition.

Louise Mould has been painting since her formative years. Born in Ontario, she holds degrees from the University of Prince Edward Island and McGill University. She studied art for two years at the Université du Québec à Trois Rivières. She has lived in the Democratic Republic of the Congo and spent many years in Haifa, Israel before returning to Canada. She now lives in Charlottetown. She has had numerous solo shows and group shows, including juried exhibitions. Her work is currently showing in The Dunes Art Gallery and Café and Gallery and Ellen's Creek Gallery and can also be viewed online at <http://artistsincanada.com/mould>

Eri Muraoka (Independent Scholar/ Biographer, JP). See Elizabeth R. Epperly (UPEI, CA) and Eri Muraoka (Independent Scholar/ Biographer, JP), *Passionate Vision: L.M. Montgomery's Revision of *Anne of Green Gables* and the Life Behind Hanako Muraoka's *Akage no An**

Emily L. Newman (Texas A&M U, US), *Anne of Manhattan?: The Struggle of Adapting *Anne of Green Gables* into the Contemporary World* (IP)

Briana Starler responded to a twitter call for an updated *Anne of Green Gables* in today's United States. *Green Gables* became a winery located in the Hamptons, Marilla and Rachel were in a lesbian relationship, Matthew lived, and Anne was enrolled in Graduate School in *Anne of Manhattan* (2021). The stories that are often so beloved in L.M. Montgomery's cherished *Green Gables* appear only in flashback, as Starler decides to focus on Anne's final year of an Education program, where she must confront Gilbert Blythe's return.

It is useful to compare this novel to one of many retellings of Jane Austen's *Pride and Prejudice* (1813). From sweeping blockbuster films to made-for-television Hallmark movies, her novel continues to draw adaptations, such as Curtis Sittenfeld's *Eligible* (2016). In this narrative, England has become Ohio, Liz (originally Elizabeth) is a magazine writer and Darcy is a surgeon, and they brave a world filled with reality tv, cross-fit, online schooling and more – but the romantic tenets remain the same. By contrast, *Anne of Manhattan* establishes itself quickly as

a wish fulfillment romantic text, as the reader gets great detail about Anne and Gil's first sexual experiences together, their dating life, the successful building of their careers, and more. Yet, this reader was left wanting. This weary New York Anne loses her natural curiosity and unique approach to the world. Her compassion remains, but even in the stories of her youth, she seems almost cruel, and it is her personality that is one of the ways which allows for a comparison to other versions of the book, many which are addressed in Irene Gammel's edited collection *Making Avonlea* (2002). Removing Anne from Prince Edward Island and its amazing vistas just did not work; Manhattan and the Hamptons are not given the same kind of magnificence of the original setting as thoughtfully detailed by Catherine Reid in *The Landscapes of Green Gables* (2018). By comparing the lives of two classic novels, and previous adaptations of the original storytelling, we can understand the appeal of our girl Anne, and why attempts at contemporary adaptations often fall flat.

Emily L. Newman is Associate Professor at Texas A&M University-Commerce in Liberal Studies. She completed her PhD at The Graduate Center, City University of New York, where she specialized in contemporary art and gender studies. Her research concerns intersections of contemporary art history, popular culture, and the female body, exemplified by *Female Body Image in Contemporary Art: Dieting, Eating Disorders, Self-Harm, and Fatness* (Routledge, 2018). Newman is completing a book manuscript on feminist art and fashion in United States politics and protests. Among a variety of articles including separate takes on both *Anne of Green Gables* and *Pride and Prejudice*, she has co-edited *The Lifetime Network: Essays on "Television for Women" in the 21st Century* (2016), *ABC Family to Freeform TV* (2018), *The Hallmark Channel: Essays on Faith, Race and Feminism* (2020) and *The Food Network Recipe* (2021), all with Emily Witsell and McFarland.

Kateryna Nikolenko (Ivan Franko National U, UA), L.M. Montgomery and the English-Canadian *Künstlerroman* (V)

While the *Künstlerroman* may well be considered one of the genres that have blossomed most prominently in the 20th century English-Canadian literature, research investigating its poetics has remained on the fringes of literary scholarship. Attention has been drawn to fictional portraits of the Canadian artist in autobiographical writing (Hammill 2021), modernist (Williams 1991; Harris 2009) and postmodernist novels (Hutcheon 1988; Macfarlane 1998), with some critics also exploring the potential of the *Künstlerroman* as a subgenre of Canadian Prairie novel (Ovcharenko 1996) and its link to the tradition of the Canadian *Bildungsroman* (Keith 2006). However, seeing as L.M. Montgomery's novels have not been sufficiently studied in their quality as *Künstler(in)romane*, we are interested in highlighting this (often introspective) facet of her work. By trying to define "the self-consciously constructing voice of a woman narrator" (K.E. Macfarlane), we would like to take a closer look at the metafictional discourse within early 20th century women's writing in Canada – examining not only the socio-cultural environment which served as background for the creation of literature, but also the writers' reflections regarding the process of bringing said literature into the world. The question of female subjectivity, which concerns women's perceptions of their own writing (and their fate as artists), is central to our research. Drawing on the scholarship of M. Bakhtin, J. Buckley, R. Seret, E. Varsamopoulou, F. Hammill, D. Williams, G.A. Guth, E. Holly Pike and others, this paper aims to analyze L.M. Montgomery's "sophisticated handling of genre" (E.R. Epperly) in greater depth and place her

“portraits of the artists as young girls and women” within a broader cultural and literary context. This offers insight into how the female artist chooses to narrate herself and the world around her, simultaneously letting the reader in on the “mystery” of her creative process.

Kateryna Nikolenko is a PhD candidate with the Ivan Franko National University of Lviv (Ukraine). Her thesis focuses on the feminine discourse within L.M. Montgomery’s novels, viewed through the lens(es) of cognitive narratology, ecocriticism, and feminist literary studies. After obtaining an MEd from Poltava V.G. Korolenko National Pedagogical University (Ukraine), she has been teaching English, German, and World Literature in her hometown of Poltava. She presented papers on L.M. Montgomery at the 12th Biennial Chicherin’s Readings conference (October 2021) and the international seminar for students and young researchers from Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University (Ukraine), and Ivan Franko National University of Lviv (Ukraine) (January 2022).

Olga Nikolenko (Poltava V.G. Korolenko National Pedagogical U, UA), Forms of Intertext in *Anne of Green Gables* (V)

This paper aims to analyze the different forms of intertext as they are represented in L.M. Montgomery’s bestselling novel *Anne of Green Gables*, to determine the intertextual connections of said novel with various phenomena of literature and art in general, and explore the role of intertext as it pertains to the author’s goal. First of all we should note the significance of autobiographical elements in Montgomery’s novel (e.g. the image of Avonlea, a small town in Canada, as a joint representation of the places Montgomery inhabited throughout her life, most importantly in her childhood). While the plot of Anne Shirley’s growing up unravels locally, it is also part of a broader cultural context, which is represented largely by intertextual means (direct and indirect quotations, allusions to the works by Browning, Andersen, Shakespeare, Carroll, Scott, etc.). In this way, the author emphasizes Anne’s romantic worldview, her open-mindedness and vivid interest in literature, art and nature. By referencing the works of Shakespeare and Coleridge, Montgomery aims to further illustrate the motive of loneliness and abandonment, as they are related to her heroine’s story (having lost her parents and spent the majority of her life in an orphan asylum). Biblical intertext also plays an important role when it comes to the relationship between Anne and Matthew. Different forms of intertext (literary, biblical, autobiographical, historical, etc.) and intertextual connections fulfill important functions in the text, especially in terms of creating multi-faceted characters, the social and cultural atmosphere of Montgomery’s era, and the various problems (social, moral, and artistic) discussed in her works.

Olga Nikolenko is a Doctor of Philology, Professor, and Chair of World Literature Department at Poltava V.G. Korolenko National Pedagogical University (Ukraine). She has authored more than 350 publications, including monographs, articles in Ukrainian scientific journals and conference proceedings. Along with a team of co-authors, she has also created a series of World Literature textbooks for secondary schools, which are now used all over Ukraine. Her recent publications include “Narrative Aspects of the Novels by Lucy Maud Montgomery and Eleanor Porter,” “Impressionistic Intertext in O. Wilde’s Novel *The Picture of Dorian Gray*,” “Dynamics of the Impressionistic Writing in the Novels of Edmond Goncourt,” and others.

Idette Noome, Breaching the *hortus conclusus*: *Kilmeny of the Orchard* (V)

This paper rereads L.M. Montgomery's *Kilmeny of the Orchard* (1910), arguing that the gossamer delicacy of the modes of the fairytale/medieval romance of imprisoned maiden and rescuing knight collide with a more realistic mode, connecting to the wider embodiment of Montgomery's ambivalence regarding romantic love.

The *hortus conclusus*, the enclosed garden, offers a key to Montgomery's exploration of Kilmeny's emergent self-awareness. Montgomery's replacement of the garden in *Una of the Garden* (1909) in her revision with an orchard breaches the enclosure, as does Eric Marshall's entry into the orchard/garden. Archetypal overtones connect this space to Eden, the *Song of Songs*, and Milton's *Paradise Lost*. In this setting, Kilmeny's mutism/speech raises uncomfortable questions about innocence/guilt, about intended/unintended harm, troubling the novel's ending, as does the novel's epigraph, opening a conversation with Hogg's 'Kilmeny' in *The Queen's Wake* (1819).

Aside from the interplay between imprisonment/liberation and protection/invasion, the *hortus conclusus* motif also invites investigation of the garden as a sensuous and sensory space and a consideration of Montgomery's emphasis on the senses of sight, hearing, smell, touch and taste as compensatory elements in the absence of Kilmeny's voice. The related role of the mirror and its enclosing/liberating effects is also explored. Montgomery's use of flower language offers another avenue to interpretation related to the garden motif.

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

Hiromi Ochi (Senshu U, JP), Re-visioning Democracy in Anne: Translator Hanako Muraoka in Cold War Cultural Politics (IP)

This paper situates the *Anne of Green Gables* books and Hanako Muraoka, the first translator of the *Anne* books into Japanese during the 1950s, in the context of the U.S. cultural diplomacy, to argue that Muraoka, knowingly or unknowingly, was complicit with cultural diplomacy promoting democratic culture first under the Occupation Army and then under the United States Information Service (USIS).

Recent scholarship on Cold War cultural politics including *Pressing the Fight: Print, Propaganda, and the Cold War*, edited by Greg Barnhisel and Catherine Turner (2010), has revealed how translated books were considered an integral part of cultural diplomacy. Although Muraoka deeply engaged herself in war efforts during the war to facilitate home front culture under the fascist government, she was also involved in the postwar redeployment of gender norms including gender equality and women's suffrage through her work commissioned by the Ministry of Education, and was a powerful advocate of gender equality and the significance of

children's books. By viewing *Anne of Green Gables* and its sequels as facilitating the reconciliation of her war efforts and her post-war reimagining of democratic culture, we can see how Muraoka's translation, known for its numerous omissions, conveys *Anne* as a story that embodies Muraoka's postwar democratic vision through its ideas of friendship, romance, childrearing, female voting, etc. Reading *Anne* along with Muraoka's essays and considering her affiliations with various organizations and institutions including UNESCO that were instrumental in Cold War cultural diplomacy, as well as her activities in the Home Library Circle, enable us to see in the *Anne* story a democratic vista that Montgomery conveyed and Muraoka embraced. Though Montgomery was not an American author, contextualized in Muraoka's translation, her statements, essays, and activities, the *Anne* books were enmeshed in Cold War geopolitics.

Hiromi Ochi is Professor of American Literature at Senshu University, Tokyo. Her interest is in the literature of the American South, the political aspects of New Criticism, and Cold War cultural politics. She has published *Truman Capote: His Life and Works* (Bensei Shuppan, 2005, in Japanese), *The Southern Moment of Modernism: Southern Poets and Cold War* (Kenkyusha, 2012, in Japanese), and her recent publications include: "Democratic Bookshelf: American Libraries in Occupied Japan" in *Pressing the Fight: Print, Propaganda, and the Cold War* (U of Massachusetts P, 2010), "Kawabata and the Discovery of 'Snow Country'" in *On the Pacific Waterfront: Geopolitics in Cultural Formations of "Japan"* (Sairyusha, 2014, in Japanese), "The Reception of American Literature during the Occupation" in the *Oxford Research Encyclopedia of Literature* (Oxford, 2017), and "Translations of American Cultural Politics in the Context of Post War Japan" in *Routledge Companion to Transnational American Studies* (Routledge, 2019).

Tara Parmiter (NYU, US), A "Conspiracy of Perception and Imagination": Montgomery's Tourist Writings of the 1920s (IP)

Upon returning home from Bala, Ontario, in 1922, Montgomery muses in her journal that "our vacation has been as most vacations are – a compound of pleasures and discomforts." Two years later the family experienced a similar "compound" on their trip to Kentucky, a journey in which they experienced the sublimity of Mammoth Cave and Niagara Falls, but also the mundane annoyances of motor travel. In describing the "pleasures and discomforts" of these trips, Montgomery participates in a familiar rite of the modern tourist: attempting not only to see the magnificent sights as promised by travel guides but also to craft one's own unique experience of these much-travelled routes. As her vacation accounts reveal, encountering a tourist landscape depends not only upon re-seeing the expected sights but also on re-visioning one's own relationship with the place.

Montgomery's vacation accounts, in other words, highlight what travel writer Pico Iyer identifies as one of the blessings of travel: it encourages a "conspiracy of perception and imagination." While previous scholars have examined how Montgomery's experience as a tourist in the 1920s influenced her fiction writing (e.g., Pike, Rodenburg), I will focus on her writing as a tourist, considering how her written accounts help her both to perceive and reimagine the landscapes she visits. Vacation historian Orvar Löfgren describes such tourist destinations as "vacationscapes," places where the tourist is "moving in a physical terrain and in fantasylands," where "personal memories mix with collective images." In this presentation I will juxtapose "collective images" from postcards and promotional materials with the "personal memories" and imagined vistas that

Montgomery layers over these sights, exploring how Montgomery as a tourist participates in both the consumption and the re-visioning of these vacationscapes.

Tara K. Parmiter received her BA in English from Cornell University and her PhD from New York University, where she teaches in the Expository Writing Program. Her research interests include children's literature, literature and the environment, travel narratives, and popular culture. She has presented at numerous Montgomery conferences on such topics as memory and ghost stories and the intimacy between readers and writers. She has published articles on village improvement societies in Anne of Avonlea in *CREArTA* (2006), on nature study in the *Anne* books in *L.M. Montgomery and the Matter(s) of Nature* (2018), and on motherhood and child-loss in *L.M. Montgomery and Gender* (2021). She also serves on the editorial board of the *Journal of L.M. Montgomery Studies* and is co-editing with Lesley Clement a collection on L.M. Montgomery and Vision.

Michael B. Pass (U Ottawa, CA), Putting the Anne in Japan: The Rise of Japanese Literary Tourism to Prince Edward Island, 1960–1970 (IP)

Today it is common knowledge that the novel *Anne of Green Gables* is popular in Japan and that this fact has encouraged Japanese tourism to Prince Edward Island. However, while much has been written about how the stylistic and thematic elements of the novel appealed to Japanese readers—and how translator Muraoka Hanako adapted them to Japanese sensibilities—the broader social, economic, and political factors that facilitated this success remain understudied. My paper for the *L.M. Montgomery and Re-vision* conference explores the moment when the penny dropped for Canadians that *Anne of Green Gables* was a major success in Japan, and how they capitalized on this revelation over the course of the 1960s. In doing so, I will show how the competing objectives of policymakers in Charlottetown, Ottawa, and Tokyo aligned to make this promotion a mutually beneficial transaction. For Islanders, the Japanese connection exemplified their government's new bipartisan strategy to “modernize” and “globalize” the provincial economy. For Canadians, it was an opportunity for national self-promotion in an era of rising Canadian nationalism as the country shed its links to the British Empire in an often-fitful process of nation-building. For the Japanese, the domestic success of the novel provided an opportunity to soften their hypermasculine Second World War image as a nation of warmongers and war criminals, promoting a more munificent, pacifist, and feminine image of both the Japanese state and its people to a global audience. When *Anne of Green Gables: The Musical* eventually premiered at the Osaka world's fair in May 1970, it marked a culmination of these trends, setting the stage for the rise of Japanese literary tourism to Prince Edward Island during the 1980s and 1990s.

Michael Pass grew up in Charlottetown where he received his BA from the University of Prince Edward Island in 2017. He completed his MA in history at Saint Mary's University in 2019, where his thesis was focused on the role of NGOs in developing relations between the United States and Japan during the interwar period. He is currently completing his PhD in history at the University of Ottawa on the destruction and reconstruction of Japanese-Canadian relations around the Second World War. He has authored several articles on Prince Edward Island's historical links to Japan, including “A Black Ship on Red Shores: Commodore Matthew Perry, Prince Edward Island, and the Fishery Question of 1852–1853,” for the journal *Acadiensis* in

2020, and “Red Hair in a Global World: A Japanese History of Anne of Green Gables and Prince Edward Island,” with the *Journal of L.M. Montgomery Studies* in 2021.

Julie Pellissier-Lush (Mi’kmaq Confederacy, Poet Laureate PEI), Revisioning Land as Teacher and Healer: Mi’kmaq Stories and Theories (Workshop) (IP)

Relationships to place, land, and nature are key elements of L.M. Montgomery’s novels, poetry, and life-writing. It is, then, imperative to explore these themes through the Indigenous philosophies, poetry, songs, and stories of the ancestral land and unceded territory of the Mi’kmaq People of this region. Indigenous scholars and storytellers have narrated how stories are theories and not separate from the land, but of it. Organized by the L.M. Montgomery Institute’s Equality, Diversity, and Inclusion (EDI) subcommittee, this workshop will convey the place-based ways of knowing and being of the land and the healing it offers through Mi’kmaq stories and the act of storytelling.

Julie Pellissier-Lush is the Poet Laureate of Prince Edward Island, an author, actor, and educator of Mi’kmaq culture and heritage. She is Coordinator of the Mawi’omi Student Centre at UPEI, and has worked with young families at the Mi’kmaq Family Resource Centre and as vice-president of the Aboriginal Women’s Association of PEI. She wrote the poems for the play “Mi’kmaq Legends,” which has been performed throughout Atlantic Canada since 2010, and she is the author of the best-selling “My Mi’kmaq Mother.”

Holly Pike (Grenfell Campus-Memorial, CA), “The Expulsive Power of a New Affection”: Conversion Experiences in *A Tangled Web* (IP)

In *A Tangled Web*, the narrator’s indirect reference to Thomas Chalmers’ well-known sermon, “The Expulsive Power of a New Affection” frames Donna Dark’s realization that she has been performing grief as a conversion experience. In his sermon, the 19th-century Scottish theologian argues that people progress only through the replacement of one desired object with another more worthy object, a process that I see as informing characters’ attempts to change to be worthy (in Aunt Becky’s or Dandy Dark’s eyes) of the jug. This revision of aims and desires is explicit in the love plots of the novel that involve love at first sight; scenes in which characters “re-see” others (Donna Dark and Peter Penhallow; Joscelyn Penhallow and Frank Dark; Gay Penhallow and Noel Gibson) further link sexual attraction to conversion experiences. Benjamin Lefebvre’s discussion (2005) of Montgomery’s ambivalence about “marriage, patriarchy, and feminism” in the novel and other critics’ discussions of the extent to which the novel conforms to generic expectations (Waterston, 2008; Rubio and Waterston, 2005; Wiggins, 1992) indicate how ambiguous are the results of changes and conversions, which Caroline Jones (2017) terms “life changes and attitude adjustments.” Two strands in the novel that Elizabeth Waterston notes but undersells – love scenes “closer to passion than ever before” and “cynicism” about the church – are more fully developed through references to pregnancy and childbirth, seductiveness, sexualized bodies, and extramarital affairs and accounts of superstition, prejudice, relics, and depiction of religion as transactional. I will argue that Montgomery implicitly applies Chalmers’ reasoning to the behaviour of characters who try to change, and through the ambiguity of the results overturns readers’ assumptions about how heterosexual love and religion function in her works.

E. Holly Pike earned her doctorate at the State University of New York at Buffalo in 1991 and has recently retired from the faculty of the English Program at Grenfell Campus, Memorial University. She has presented on Montgomery at ACCUTE and LMM conferences and has published on Montgomery in the *Journal of L.M. Montgomery Studies* and in several collections, including *L.M. Montgomery's Rainbow Valleys*, edited by Rita Bode and Lesley Clement (MQUP 2015) and *L.M. Montgomery and War*, edited by Andrea McKenzie and Jane Ledwell (MQUP 2017). Her chapter in *L.M. Montgomery and Gender* (MQUP 2021), a volume she co-edited with Laura M. Robinson, is titled "Cross-Dressing: Twins, Language, and Gender in L.M. Montgomery's Short Fiction." A volume of essays, *Children and Childhoods in L.M. Montgomery: Continuing Conversations*, co-edited with Rita Bode, Lesley D. Clement, and Margaret Steffler, is forthcoming (MQUP 2022).

Laura Robinson (Acadia U, CA), Ewan as Invisible Man, or Hidden Heterosexualities in Montgomery's Writings (IP)

Scholars and readers have often remarked on Montgomery's lack of description or discussion of her husband, Ewan Macdonald. In a book review for Mary Rubio's biography of L.M. Montgomery, Irene Gammel writes, "Ewan remains curiously voiceless in this biography," and that's most certainly because not much detail about the Reverend abounds. Underscoring how one source of information, Montgomery's journals, are not very helpful, Benjamin Lefebvre blogs the following: "One aspect that has always amazed me about Montgomery's journals is the murkiness of her overall portrait of Ewan Macdonald." In her PhD thesis that traces Montgomery's depiction of romance in her journals, Vappu Kannas notes the degree to which Montgomery tried to control the representation of Ewan and their marriage, mostly by altering her journals and keeping strangely silent. Rubio herself states, "His side of his story will never be told."

I propose to examine Montgomery's representation of her husband from the earliest stages of their meeting, through their courtship, and throughout their marriage. In addition to looking at her journals and letters, I'll look at such other objects such as her photographs and the backsides of paper that reveal information about Ewan on which she wrote manuscripts. Putting pressure on her representation of him and on her silences or under-representations, I will argue that Montgomery focuses the lens precisely on what she appears to make invisible, doing so to establish her legacy both as a proper heterosexual woman but also one who was tied to a deeply troubled and troublesome man.

See also EDI (Equity, Diversity, Inclusion) Subcommittee, L.M. Montgomery Institute, Roundtable: Re-Visioning Montgomery Studies through an EDI Lens

Laura Robinson is the Dean of the Faculty of Arts and professor of English and Women's and Gender Studies at Acadia University. Former Visiting Scholar at the L.M. Montgomery Institute at the University of Prince Edward Island, she has published many articles on Montgomery's work. With E. Holly Pike, she edited the volume *L.M. Montgomery and Gender* (MQUP 2021). She also acted as a consultant on *Historica Canada's L.M. Montgomery Heritage Minute* and the *Inspiring Places: L.M. Montgomery Literary Tour in PEI*, and she created the travelling exhibit, "The Canadian Homefront: L.M. Montgomery's Reflection on the First World War."

Tatiane Rodrigues Lopes dos Santos (São Paulo State University, BR), The Vitality of *Anne of Green Gables* by L.M. Montgomery (V)

Applying the theoretical contributions of the reception theories of Hans Robert Jauss and Wolfgang Iser, this paper will reflect on the importance of the formation of young readers through critical reading of books they find appealing, in particular *Anne of Green Gables*. Researchers indicate that most Brazilian students do not appreciate reading or read the books suggested by teachers, which leads to reflections on the ways school works with literature. The reading experience in Brazil's school environment as a process to ensure the formation of critical young readers has been a challenge. Thus, this paper will consider the Jaussian concept of vitality – that literature is an event and that only the reader guarantees the vitality and the continued effect of a literary work – by comparing Montgomery's novel and the CBC/Netflix television series *Anne with an 'E'* (2017-2019). It will analyze whether the television adaptation has resulted in a production endowed with aesthetic value, reflecting if both the literary work and television series captivate twenty-first-century youth in the same way. Both the novel and television adaptation expand the reader's and viewer's imagination and awaken their critical sense by challenging their previous concepts about reading, human relations in society and literature and so perform a social function by expanding horizons of expectations. This topic was inspired by the recent success of the television series *Anne with an 'E,'* which prompted Brazilian publishers to bring out new translations and which in turn generated academic discussions about the vitality and potential interpretations of *Anne of Green Gables*.

Tatiane Rodrigues Lopes dos Santos is a Master's Student in Literature, working under the supervision of Dr. Eliane Aparecida Galvão Ribeiro Ferreira at the Assis campus of São Paulo State University (UNESP), one of Brazil's leading research universities. She has a teacher's degree in Portuguese and English from UNESP, where she was an undergraduate researcher. Her ongoing research (2021-2023) on L.M. Montgomery's *Anne of Green Gables* reflects on the importance of this novel on the formation of critical young readers in the Brazilian school system. She is one of the first scholars to research and publish on Montgomery's novels in the context of literary works for Brazilian youth. She is also a writer, storyteller, and English and Portuguese teacher.

Kazuko Sakuma (Sophia U, JP), Re-Visioning the Images of Anne in Japan: L.M. Montgomery, Gender, and Lookism (IP)

The first edition of Hanako Muraoka's translation of *Anne of Green Gables* features the picture of a blonde woman on the cover, reflecting the Japanese fascination with the West. In their theory of visual grammar, Gunther Kress and Theo van Leeuwen maintain, "Visual compositions are not—despite assumptions to the contrary—transparent and universally understood.... [T]he culture-specific aspects lie in their application over history, and in specific instances of use." Eastern in terms of cultural geography, Japan's complicated reception of Western culture over the past seventy years can be approached by examining the "re-visioning" of Anne over the course of its publishing history. More than the text itself, cover art reflects the defining moments of a translation's publication as it addresses potential readers and consumers. Referring to Andrea McKenzie's approach of the previous mentioned studies (2014, 2017), I will provide a brief historical overview of the Japanese covers of the Anne series to trace how representations of Anne, who began as blonde, have steadily moved toward a "Japanized" Anne, inhabiting the

comic art world. I will especially focus on three artists who have portrayed Anne: Yoko Yamamoto, Mitsumasa Anno, and Maki Minamino.

To highlight striking features of their representations, I will compare them to Isao Takahata's animated series *Akage no An* (1979) and to the Canadian TV series *Anne with an E* (2017–2019). Further, stimulated by Yamamoto's visual representation of the homely Anne, I will also consider how Montgomery depicted facial beauty and homeliness, and how she challenged appearance discrimination in texts, which is inherent in gender structure, applying the relatively new concept of "lookism."

Kazuko Sakuma teaches English and literature at Sophia University in Tokyo, Japan, where she completed her MA and PhD programmes. She has presented and published extensively on nineteenth- and twentieth-century women writers including L.M. Montgomery. Her primary research interests are gender, war and peace, and translation. She has contributed a chapter to *Reflections on our Relationship with Anne of Green Gables: Kindred Spirits* (2021), and a chapter on the gendered representation of the white feather to *L.M. Montgomery and Gender* (2021). Her most recent article, "Reading L.M. Montgomery's *Pat* Books Out of Order," was published in the *Journal of L.M. Montgomery Studies* in 2021 and was included into the special edition on *L.M. Montgomery and Reading*. She has given presentations at L.M. Montgomery International Conference since 2014, and is on the editorial board of the *Journal of L.M. Montgomery Studies*.

Dawn Sardella-Ayres (Independent Scholar, US), "Aggressive Pruning": Nostalgia, Restoration, and Nature in L.M. Montgomery's *The Blue Castle* (IP)

For panel abstract, see Caroline Jones

Compared to scholarship on the more popular *Anne* and *Emily* books, less critical work has been done on L.M. Montgomery's 1926 novel, *The Blue Castle*, and its protagonist Valancy Stirling. I argue this text has much to communicate about what it means to be a woman during a rapidly-changing time, particularly when read through a lens of Svetlana Boym's nostalgia and Melanie J. Fishbane's Nostalgic Romanticism. As Valancy navigates what she believes is her last year to live, she demonstrates how a woman actively makes a place for herself in a world that has denied her joy, creating her own sources of happiness. She achieves this, in part, by looking back over her own life's disappointments, and revising, recreating, or completely rewriting them to suit her own needs and perspectives.

In this presentation, I will explore nostalgia in the displacement and restoration of a broken, unloved, sickly, unhappy heroine, and discuss the ways Valancy actively finds her place in new home situations, especially through the natural world around her. Idealized as her "Blue Castle," Valancy has longed for a place that was never real to begin with; she actively seizes restorative space that fills her nostalgic longings, and chooses a partner and companion who can help her fulfill those longings and teach her about the natural world, which both literally and symbolically refers to sexual awakening. In these ways, Valancy rewrites her life and creates her future by revisiting and revising her past

Dawn Sardella-Ayres received her PhD from the University of Cambridge in 2016. She completed a 2019 tenure as the Ofstad Guest Scholar at Truman State University, teaching a course on girls' literature and the girls' Bildungsroman in the United States and Canada. Sardella-Ayres has published on Alcott, Montgomery, Johnston, and Wilder, and researches issues related to gender and race performativity, as well as the Kunstlerroman, in late nineteenth and early twentieth century girls' texts. Her current critical work explores girls' literature as a distinct genre, rooted in theories of genre as social action.

Julie Sellers (Benedictine College, US), "I Saw it in a Picture in my Mind": Reflections, Mirrors, and the Mind's Eye in *Anne of Green Gables* (IP)

"I saw it in a picture in my mind," Anne Shirley responds upon hearing the name of the Shore Road. This statement, early in *Anne of Green Gables*, establishes the power of words to generate images in another's mind's eye. Visual patterns in L.M. Montgomery's prose frame scenes in such a way as to make them portable and identifiable among readers (Epperly *Through Lover's Lane*; Fiamengo "Towards a Theory of the Popular Landscape in *Anne of Green Gables*"). Specifically, the motifs of mirrors and reflections in *Anne of Green Gables* direct the reader's gaze and elicit images in her visual mental imagery. Like the mind's eye, mirrors reflect a visual copy of the tangible world, and they symbolize the imagination. Reflections in the novel are interwoven with moments of imagination and creativity to introduce pivotal plot points. Additionally, mirrors and mirror-like elements of nature frame Anne's identity transformation from orphan to heroine. The practice of looking, reflecting, and imagining modeled in these scenes primes the reader's mind's eye to envision similar images (Frever "Seeing Female Readers"). This contributes to synchronization, a phenomenon by which the reader's brain experiences a story as if she were actually living it, feeling empathy with the characters. In this presentation, I consider how the pattern of mirrors and reflections in *Anne of Green Gables* sparks re-vision in the reader's mind's eye, introducing her into the story itself through the empathetic process of viewing and re-reviewing alongside Anne.

Julie A. Sellers is an Associate Professor (Spanish) and Chair of the Department of World and Classical Languages at Benedictine College in Atchison, Kansas. Julie's publications include articles and chapters on popular culture, identity, second language acquisition, and interpreting, and she is the author of three books on Dominican music and identity. She has published an article on Anne Shirley as a female Quixote in the *Journal of L.M. Montgomery Studies* and a chapter on quixotic identifications with Anne in *Reflections on our Relationships with Anne of Green Gables*. Julie is also a creative writer, and her prose and poetry appear in publications such as *105 Meadowlark Reader*, *Cagibi*, *Wanderlust*, *The Write Launch*, and the *Journal of L.M. Montgomery Studies*. Her collection, *Kindred Verse: Poems Inspired by Anne of Green Gables*, was published by Blue Cedar Press in 2021. Julie was the Kansas World Language Association's Teacher of the Year in 2017, and the Kansas Authors Club 2020 Prose Writer of the Year.

Douglas Sobey (Independent Scholar, CA), Maud Montgomery, Herman Leard, and a Revision of the Lower Bedeque Schoolhouse (IP)

L.M. Montgomery spent six months of the 1897-98 school term teaching in Lower Bedeque, Prince Edward Island. This brief stint was especially significant for her because, as she wrote in her journal, this was where she experienced the greatest love of her life. In 1989 the Lower Bedeque schoolhouse dating from about 1880 was restored by a group of local residents incorporated as the Friends of the L.M. Montgomery Lower Bedeque Schoolhouse. From then until 2018 the school opened each summer, attracting many visitors. However, with the passing away of the older generation in the community, local involvement with the school dwindled. It has thus not opened since 2018 and if it remained closed, would inevitably be vandalized and lost. The future of the schoolhouse was thus hanging in the balance. It was against this background that the Bedeque Area Historical Society adopted a plan to save the school by moving it to the Loyalist Monument Park in Central Bedeque where it could be operated as part of the Bedeque Historical Museum. We were well aware that moving the school to Central Bedeque would break the important connection with its original site but it was considered better to save it by moving it than lose it forever. Thus the school was moved in July 2021 and will open in 2022 with its nostalgic ambiance retained but with an updating of the displays and with new topics covered, including Maud's romance with Herman Leard, a local farmer who died aged 28 in 1899. Also featured will be Maud's Loyalist ancestry and the nature of education in nineteenth-century P.E.I. The presentation will include slides showing the school at its original site, the move itself, the school at its new location, and the contents of the new displays.

Exhibition: Maud Montgomery, Herman Leard, and a Re-vision of the Lower Bedeque Schoolhouse

L.M. Montgomery spent six months teaching in Lower Bedeque, Prince Edward Island in 1897-98. This short period was significant for her because, as she recorded in her journal, it was in Bedeque that she fell passionately in love for the only time in her life. The recent moving of the Lower Bedeque schoolhouse to the Loyalist Monument Park in Central Bedeque has enabled an updating of the displays and the creation of new panel boards. This exhibit presents these new panels, including one on Maud's romance with local farmer Herman Leard, who died aged 28 in 1899. Also on display are the few surviving items which have a direct connection with Herman, including contemporary photographs and a personal calling card. Other panels in the display tell the story of Maud's Loyalist ancestry, the nature of education in nineteenth-century Bedeque, and the saving of the Lower Bedeque school in the 1990s.

Doug Sobey, a native of Prince Edward Island, taught ecology and environmental biology in Northern Ireland universities for thirty years. In retirement he continues his research into the history of the forests of the Island and has published many papers and monographs on the subject. In the 2010 conference on L M Montgomery and the Matter of Nature he gave a paper titled "The Natural World of L.M. Montgomery, in which he examined in detail the real natural world in which Montgomery grew up and her descriptions of that world. He has since adapted that talk for five different audiences on Prince Edward Island. He has also been involved in the Bedeque Area Historical Society since its creation in 2010 and has been on the Board of the Friends of L M Montgomery Lower Bedeque Schoolhouse since 2017.

Mayumi Takizawa (Tokai, JP), A Revision of L.M. Montgomery in a Tourism Project for Young Generations in Canada and Japan (IP)

According to Destination Canada, Japanese tourists began visiting Prince Edward Island in the mid-1980s. Many of the annual visitors were young female fans of *Anne of Green Gables*, which appealed to them as “island life that has not changed since Anne’s era.” But now, in 2022, after this two-year and a half pandemic, will this popularity reach younger generations? As the results of an April 2022 pre-project survey of 28 sophomore students in School of Tourism, Tokai University in Japan, less than 20% of students had read Anne’s book in elementary school, and about 50% knew only the novel’s name. Over 30% did not know anything about it, and most never knew about PEI or sustainable/responsible tourism in Canada. Based on these results, this project had two objectives for the students: 1) not only to learn about the charms of Montgomery’s works and sustainable/responsible tourism in PEI, but also to introduce and promote them to young generation in Japan through presentations, and 2) to foster international connections with UPEI’s students. Unfortunately, due to a significant difference in semester schedules between Canada and Japan, even asynchronous collaborative online learning was unfeasible this time. However, thanks to UPEI, School of Business faculty member Susan Graham, two UPEI students created an inspiring video introducing “Anne,” Montgomery, and sustainable tourism in PEI. With this powerfully authentic material as an introduction, what would be the outcomes, insights and changes of the Japanese students as responses to the UPEI students? This presentation will report on this question, connecting the young generations in the two countries to learn more about sustainable/responsible tourism to see it as a new value to them.

Mayumi Takizawa used to work in the tourism industry from the late 1980s to the early 1990s and organized several tours to Canada, including PEI. She holds an MA in TESOL from Teachers College, Columbia University and has been mainly teaching English for Tourism at School of Tourism, Tokai University in Japan for over a decade, as well as serving as a board director of iEARN-Japan, an NGO that promotes collaborative online learning in global projects on the SDGs for K-12 students. She has facilitated an Olympic and Paralympic education project for Tokyo 2020 and Beijing 2022, hosted online international conferences, published two books, and written several papers and articles on the education.

Rebecca J. Thompson (King’s College, US), *Anne of the 21st Century: Reimagining Montgomery’s Classic in the Modern World (V)*

Can Anne still be Anne in 2015 or in Long Island or even without her signature red hair? Montgomery’s classic tale has captured readers’ hearts for over a century, so it is unsurprising that it has been adapted in a variety of ways from screen to stage to other books. Studying these adaptations has also been an important branch of Montgomery studies with scholars such as Rhonda Brock-Servais and Matthew Prickett, Benjamin Lefebvre, and Lauren Beth Signore evaluating and examining the ways these adaptations interact with both the novel and the audiences. In the last decade, several adaptations have not only revisited Anne’s story but also modernized it. Little scholarly work has, as of yet, been done on these newer adaptations. The transmedia productions *Green Gables Fables* and *Project Green Gables* as well as the novels *Anne of Manhattan* and *Ana of California* and the graphic novel *Anne of West Philly* shift the story to the 21st century and even different geographic locations. In *A Theory of Adaptation*, Linda Hutcheon argues that the “pleasure” of adaptations “comes ... from the comfort of ritual combined with the piquancy of surprise.” The creators of these modern retellings use the comfort

of the well-loved and well-known world of Anne Shirley to open a space where they can explore issues of gender, race, and sexuality in ways the source material could not. They play with new modalities and genres and re-envision characters and even story beats to bring the “piquancy of surprise” to the “comfort of ritual” that their audiences expect.

Rebecca J. Thompson is a Librarian and the Coordinator of Instruction and Reference Services at King’s College, PA. She received her MA in English from Seton Hall University in 2012 and her MS in Library and Information Science from Drexel University in 2014. She has presented at two previous LMMI conferences and in the online 2020 Vision Forum and has a chapter in the recently released *L.M. Montgomery and Gender*. She is also the creator of the Green Gables Fables Archive website. Her literary scholarship focuses on spatial theory, both in the physical and virtual world, particularly in regards to the intersection between the external and internal.

Bonnie Tulloch (UBC, CA), The Art of Rejection: Lessons from the Writings of L.M. Montgomery (IP)

In *The Alpine Path: The Story of My Career*, L.M. Montgomery shares the different rejections she encountered as she pursued a vocation as a writer. Describing her childhood experience of having her poem “Evening Dreams” rejected for the second time, she writes: “I drained the cup of failure to the very dregs. It seems very amusing to me now, but it was horribly real and tragic to me then. I was crushed in the very dust of humiliation and I had no hope of rising again.” Readers who are familiar with Montgomery’s work, however, will recognize how the author also “drained the cup of failure” for literary inspiration, re-working her lived experience into the fictional story of Emily Byrd Starr, whose poem, also titled, “Evening Dreams,” is similarly rejected by a local publication. This reworking of a real-life literary failure into a real-life literary success story is not the first or the last time Montgomery rises from the dust of her humiliating discouragements, transforming them into fictional masterpieces. Narrative scholar Arthur Frank (2012) notes that “[s]tories work with people, for people, and always stories work on people, affecting what people are able to see as real, as possible, and as worth doing or best avoided.” Drawing on Frank’s theoretical insights, this paper explores how Montgomery repeatedly makes her stories of rejection “work” for her by allowing her imagination to transform them into art. By “drain[ing] the cup of failure” for inspiration, she invites readers to see past the immediate discouragement of rejection to the possibilities of revision – to what is “worth doing or best avoided” (Frank). In the process, she demonstrates the redemptive power of art.

Bonnie Tulloch is a PhD candidate in the School of Information at the University of British Columbia. Her research explores the sense-making underlying digital and non-digital storytelling, particularly as it relates to young people's experiences. Past research projects include a study of North American children’s nonsense poetry, as well as a study of Canadian children’s island fiction featuring female protagonists. Her doctoral research investigates the relationship between young people’s engagement with Internet memes and the issues associated with digital citizenship education. Her paper “Lost Boys and Lost Girls: The Kindred Offspring of J.M. Barrie and L.M. Montgomery” is included in *Children and Childhoods in L.M. Montgomery Continuing Conversations* (Fall 2022, MQUP). She is the 2018 recipient of the L.M. Montgomery Institute’s Elizabeth R. Epperly Award for Outstanding Early Career Paper;

this paper, “Canadian ‘Anne-Girl[s]’: Literary Descendents of Montgomery’s Redheaded Heroine,” has been published in the *Journal of L.M. Montgomery Studies*.

Åsa Warnqvist, “‘Who ever heard of a fairy queen as fat as Josie?’ Negotiations of Fat Bodies in the Works of L.M. Montgomery (V)

Fat bodies are written into a variety of discourses, surrounded by stigmatizing and limiting ideas often related to medicalization and morality (see e.g. Rothblum & Soloway 2009; Skott 2009; Kyrölä 2010; Raisborough 2016; Tolvhed 2017). How these discourses operate in literature is at the core of my current research. Drawing from perspectives from the research field *fat studies* and the sociocultural ideas surrounding fat bodies in the early 20th century, I discuss depictions of fat characters in L.M. Montgomery’s works. I discuss how different body shapes are negotiated in a selection of works by Montgomery and what meanings are read into the fat body in different contexts.

My presentation offers a new theoretical angle to Montgomery studies and by such offers a way of re-seeing or re-thinking her production through a new lens. The research field *fat studies* enables us to think critically about fat and fat bodies while also making visible seemingly neutral structures and discourses that strive to normalization (see e.g. LeBesco 2004; Rothblum & Soloway 2009; Parsons 2016; Wann 1998, 2009).

It is in relation to the shape of surrounding bodies that fat gets a meaning, which means that fat bodies need to be studied within the contexts they occur. Other social categories, such as age, gender, and class, also need to be considered. In Montgomery’s case, gender in relation to fat is of particular interest. In her works, there is a tendency to depict fat men and boys from other moral standpoints than fat women and girls. This tendency is at the core of my analysis.

Åsa Warnqvist is Docent (equivalent to Associate Professor) and Director of the Swedish Institute for Children’s Books in Stockholm, Sweden. She is also affiliated with Linnæus University in Växjö, Sweden. She received her PhD in 2007. Her current research is on depictions of fat characters in Nordic children’s and young adult fiction and Swedish reading responses to L.M. Montgomery’s writing. She has co-edited several collections, most recently *Silence and Silencing in Children’s Literature* (2021). She is also the editor of a new history of Swedish children’s literature (due in 2023). Warnqvist has organized several international conferences. She was the primary organizer of the IRSCS Congress 2019 in Stockholm, Sweden, and she organized the first international Montgomery conference outside of Canada in Uppsala, Sweden, in 2009. In 2011 to 2013 she was the visiting scholar at the L.M. Montgomery Institute at the University of Prince Edward Island.

Evelyn White (Independent Scholar/Journalist, CA), *Spirits in the Dark: Lucy Maud Montgomery and Aretha Franklin* (IP)

Aretha: From These Roots (1999) was effectively panned by reviewers and everyday fans of the Queen of Soul. “No crowning achievement ... Franklin remains emotionally remote,” wrote *Publishers Weekly*. “Fluff, fluff, and more fluff,” lamented a disappointed reader.

My presentation will probe the ways in which “masking” shaped both the legendary singer and the beloved author of *Anne of Green Gables*. Written by Franklin, the song “Spirit in the Dark” (the title track from her 1970 album) features a nursery rhyme historically chanted, during play, by African American girls. As recorded by Franklin, the song gives voice to the duality of a sublimely expressive artist who, for six decades, also maintained a disquietingly distant (at best) public persona. Franklin's praise for Anne Shirley (in a 2014 *Toronto Star* article) stands as a revelatory remark of profound significance. As a Franklin scholar, I cannot overstate the poignancy of her unrealized desire to visit Prince Edward Island.

Like Lucy Maud Montgomery, Aretha Franklin, in service of survival, repressed and re-framed many aspects of her life. In an email exchange, Blair Macdonald, a great-grandson of Montgomery, told me: “I think Maud and Aretha probably would have been Kindred Spirits. Two women, brilliant in their artistry, and with no fear of letting anyone stand in their way. Anne may be the way they connected. But imagine if they ever crossed paths in real life, the stories that would be told!”

My paper will explore the commonalities between the women and their respective sounds of silence.

Evelyn C. White is a Halifax journalist and independent scholar who presented the paper “Anne and Aretha: A Harmonious Bond” at the 2018 LMMI conference. Her blog post “Amazing Grace: Aretha Franklin and Anne Shirley” appears on the 2020 LMMI Vision Forum Collection website. Among other works, she is the author of *Alice Walker: A Life* (2004). She holds degrees from Wellesley College, Harvard University, and the Columbia University Graduate School of Journalism where she was honoured for her Master's Thesis on *The Racial Development of Blind Black Children*.

Aleksandra Wiczorkiewicz (Adam Mickiewicz University in Poznań, PL), Polish *Green Gables/ Green Hill Revisited in Translation* (IP)

The popularity of L.M. Montgomery's *Anne of Green Gables* series in Poland is a worldwide phenomenon. The first Polish translation – by Rozalia Bernsteinowa, titled *Ania z Zielonego Wzgórza* [*Annie of Green Hill*] – was published as early as 1911 and for several subsequent decades became a much-loved lecture for Polish readers, repeatedly reprinted and included in school reading lists. Bernsteinowa's translation, however, is imbued with specific literary and translational conventions of the early twentieth century, following the model of domestication (translating proper names, omitting intertextual references, neutralizing historical realities, etc.). While no fewer than thirteen new translations have appeared in Poland since 1911, only a handful opted to challenge the convention established by the first edition. The works of Agnieszka Kuc (2003) and Paweł Beręsewicz (2012) deserve the name of “polemical translations,” breaking (albeit not fully) with the strategy of domestication. Yet it will not be until the beginning of 2022 that a truly different “Polish Anne” will premiere, translated by Anna Bańkowska, who announced not only the “murder of Ania/Annie and the demolition of Zielone Wzgórze/Green Hill,” but also a revolution in the title, naming and style of the novel. The aim of this paper is to discuss the “polemical” and “revisionary” strategies of the three Polish editions (2003, 2012, 2022) of *Anne of Green Gables* in light of the findings of translation studies (domestication and foreignisation; functioning of translated literature in the literary

polysystem). It will explore both translation problems and their solutions (novel's title, proper names, humor, irony, intertextual references, etc.), the translators' revisionist "visibility" in the text (the presence of an afterword/introduction, footnotes, comments), as well as the way the new translations employ a new language to express one of Montgomery's most important themes – women empowerment and their place and position in the society.

Aleksandra Wieczorkiewicz is a PhD student at the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland; she received her BA (2014) and MA (2016) degrees there. Her academic interests include English children's literature of the Golden Age, as well as children's literature translation studies. She is a literary and academic translator: her Polish translation of *Peter Pan in Kensington Gardens* was published in 2018, along with her monograph on J.M. Barrie and his work (KUL Publishing House, 2018). Her latest publications concern the influence of English-language classics on Polish children's literature, discussing also the impact of Montgomery's works on Polish novels for girls (to be published in *Retracing the History of Literary Translation in Poland*, Routledge Research on Translation and Interpreting History series, vol. 3, 2022).

Michaela Wipond (Queen's U, CA), "The Agony of This Loss": Re-visioning Grief in Montgomery's Life Writing (IP)

On 25 January 1919, Frederica "Frede" Campbell McFarlane – Montgomery's cousin and closest friend – died quickly and unexpectedly from pneumonia following Spanish flu. The letters and journal entries Montgomery wrote in the succeeding weeks bespeak her overwhelming grief: as she tells long-term correspondent G.B. MacMillan, "All the bereavements I have ever had, all put together, could not equal the agony of this loss." Scholars such as Mary Rubio and Elizabeth Waterston have inferred that Montgomery's life writing involved a significant degree of revision and self-construction. Indeed, Benjamin Lefebvre claims that the author's "gifts as a natural storyteller might have impeded her commitment to writing a 'faithful record' of her life, since the journals contain her version of how she wished to be remembered." I build on this and other scholarship to argue that Montgomery's life writing subverts the binary between public and private narratives of suffering. While Montgomery's grief for Frede is intensely personal, evidence of revision in her journals suggests the presence of an implied reader. Further, similarities between Montgomery's journals and letters reveal her careful construction of a public narrative surrounding Frede's death. In this way, Montgomery determines how Frede will be remembered and, in her turn, how she will remember Frede.

Drawing on Freud's and Derrida's theories of mourning, I analyze a selection of letters and journal entries from 1918 and 1919, wherein Montgomery anticipates and responds to what was perhaps the greatest personal loss of her life. The "insistent talkativeness" and "self-exposure" of her life writing are symptomatic of Freudian melancholia. At the same time, her almost novelistic foreshadowing of Frede's death exemplifies Derrida's law of friendship: one must always go first. Ultimately, the journals and letters Montgomery wrote and revised around this time underscore the difficulty of translating psychological suffering such as grief into coherent life writing.

Michaela Wipond is a PhD student specializing in nineteenth-century children's literature at Queen's University. Her dissertation examines representations of femininity and the environment

in Edwardian girls' fiction. She has degrees in English from the University of Prince Edward Island (2019) and Queen's University (2020). She is an avid Montgomery reader and researcher and presented on "The Montgomery Myth: Prince Edward Islanders Reading L.M. Montgomery" at the LMMI's 13th Biennial Conference in 2018. Currently, she is an editor with *The Lamp*, a literary journal devoted to publishing the creative writing of graduate and professional students around the world.

Anne Woster, An Eye to Light and Shade: L.M. Montgomery and Visual Memories of Prince Edward Island (Exhibition) (IP)

It is no wonder that L.M. Montgomery was drawn to the art of photography: she celebrated and preserved visual mementos from an array of magazines, photographs, and books, and she is known for her vivid descriptions of landscapes, scenes, and people. Her ability to save her favourite views and moments via photographs was an ideal and personal way for her to enrich her scrapbooks and her memory. Photography gave Montgomery a way to remember her Prince Edward Island, a way of preserving moments in time and creating a real, physical item that could be added to her many scrapbooks. Photography can add permanence to vision, freezing in time the things that Montgomery savoured about PEI. Readers understand how words can intensify love of a place, even a place not visited. I believe that the images Montgomery created act as a second language to evoke those same poignant emotions.

Anne Woster (Anne Victoria Photography) is a professional photographer, nonprofit coffee shop manager, and longtime conference attendee living in St. Paul, Minnesota. Since receiving an Arts Management degree from The College of St. Scholastica in Duluth, she has photographed over 215 weddings, hundreds of family sessions, and various events, including past LMM conferences. She is named after Anne Shirley and has been attending LMM related events since she was a young child.

Emily Woster "(Re)Visions and Mysteries in the Anne of Green Gables Manuscript: A Preview of the Digital Museums Canada Exhibit" (IP)

In late summer 2022, people the world over will get to explore each intriguing detail of the manuscript of *Anne of Green Gables* in an online exhibit (a joint project of the Confederation Centre of the Arts [CCA], the LMMI, and Robertson Library).

The project has brought together an incredible team: Staff from the CCA and Robertson Library painstakingly scanned every page. A variety of experts and readers provided articles, context, and rarely seen media and archival material. Our web developer has built helpful tools that will allow visitors to explore every detail of the manuscript. And project consultant Betsy Epperly and I have spent hours with Montgomery's text, transcribing and annotating (in text, image, audio, and video) all the interesting tidbits that can be found there. Working with the manuscript has given us a new appreciation for Montgomery's writing processes, for her characters and style, and for the many mysteries that remain.

Some passages were crafted deliberately while others appear rushed, with words that run together in Montgomery's excitement over a phrase or moment. Some pages are without a single

edit and others are full of Montgomery's alphanumeric system of notes and additions. Other pages invite only questions. There are heavily scratched out passages that just beg for you to zoom in and search for the tops and tails of letters. There are mysterious numbers on the backs of pages that suggest some unknown tracking system. And there are (perhaps) hints about which seven chapters might have been included in her original plan for the story.

This presentation will share an exclusive preview of the exhibit and reveal some of the most intriguing revisions and back-of-page mysteries in the manuscript. Each page and pen stroke show the blend of thoughtful planning and creative spontaneity that brought Anne to life.

Emily Woster is an assistant professor at the University of Minnesota Duluth. She is a past Visiting Scholar for the L.M. Montgomery Institute and Founding Co-editor of the *Journal of L.M. Montgomery Studies*. Emily co-chaired (with Laura Robinson) the 2018 Montgomery conference on “L.M. Montgomery and Reading” and co-edited (with Kate Scarth) the corresponding collection of essays for the *JLMMS*. Emily's research explores the intersection of Montgomery's reading experiences and her life writing. She is also at work building a searchable database of Montgomery's reading experiences and on some exciting LMMI Initiatives.