



The Shining Scroll
Special Edition
© October 2008
Newsletter for
the L.M. Montgomery Literary Society
founded by Carolyn Collins and Christina Eriksson 1991



Welcome to a Special Edition of *The Shining Scroll*.

We are celebrating the centennial of *Anne of Green Gables* with some new articles about L.M. Montgomery written by members of our Literary Society. The second part of this year's newsletter will appear soon with all our regular features, impressions of the 2008 "Anne" conferences, and more research. We could not fit every thing into one edition this year!

In this issue, read about Montgomery's first love, Herman Leard, and the picture of him that she admired and put into her journal. **Emily Woster** sleuths out the story of the mystery man behind the illustration that Montgomery thought was "as much like Herman as a photograph."



Christy Woster continues her "artifactual" exploration of Montgomery by collecting and identifying more of the clippings in her scrapbooks (as seen in Betsy Epperly's *Imagining Anne*). "I love a mystery and I love to research and collect all things L. M. Montgomery." Her collection is beautiful and we are happy to share some of her findings and photographs with our readers.



In last year's *Shining Scroll* we included the story of one of the soldiers in Montgomery's book dedications, Morley Shier. We continue this theme with a feature on World War I author, John McCrae (*In Flanders Fields*) and his ties with Islander Dr. Andrew Macphail. Read how L.M. Montgomery, O.B.E., Sir Andrew Macphail, O.B.E., Lieutenant Colonel Dr. McCrae, and Lord Earl Grey had a royal time together on Prince Edward Island.

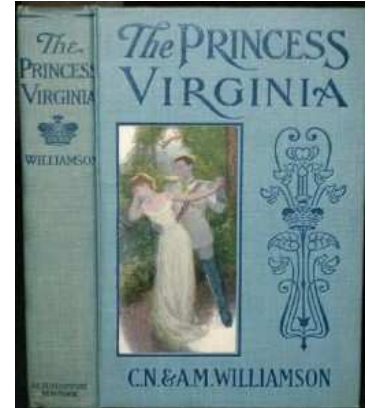


In Search of a Princess and her Prince: How I Inadvertently Found Herman Leard

Emily Woster © 2008

In the Spring of 1898 Lucy Maud Montgomery encountered Herman Leard. In a series of passionate journal entries, and one black and white picture clipped from a magazine, LMM described one of the most dramatic and intriguing episodes of her life. To many, the picture that was said to look “as much like Herman as a photograph” became evidence of Montgomery’s tendency to memorialize her own life and her adherence to deep convictions about duty and love. Maud left no bibliographic evidence about this picture, but when packing my apartment for a move to Illinois State University I stumbled across evidence of the picture’s beginnings.

I was packing one of my many boxes of old books. I have, through a series of unrelated purchases, started an accidental collection of sensation novels, dime store romances, and other miscellaneous “girl books” from the turn of the century. Many have fantastic covers and titles like *Rosalind at Redgate*, *In Love’s Domains*, *The Forsaken Bride*, and my personal favorite: *Cupid’s Understudy*. I was admiring the covers of some of these novels when one gave me pause. *The Princess Virginia* by C.N. and A.M. Williamson had a cover that I had seen before in a very different context. As I looked closer at the dashing young prince, I saw the face of Herman Leard.



I ran to my journals and *The Lucy Maud Montgomery Album* to confirm my suspicion. Herman looked like none other than the chivalrous Prince Leopold of Rhaetia from the cover. The novel was published in April 1907 by the authors of *Lady Betty Across the Water*, *My Lady Cinderella*, and *The Lightning Conductor*. Charles Norris and Alice Muriel Williamson were well known for their romantic plots and stories of motoring in the early days of automobiles, publishing 44 novels between 1903 and 1925. A long interview with Mrs. Williamson appeared in the *New York Times* in 1915 as “Mrs. Williamson Asks a Question: The Author, with Her Husband, of the ‘Lightning Conductor’ and Other Novels, Defends the Happy Ending.” The interview, granted over tea at the Belmont Hotel, covered her thoughts on female writers, automobiles, travel and the nature of heroines. The interviewer reveals “it is [Alice] who does the actual writing of the books. It is Mr. Williamson who advises, who suggests, who discusses, who tells what a man will do in such and such a situation. Mrs. Williamson marvels that woman never seems to be able to figure out just what a man is going to do.” This partnership yielded a perhaps typical set of novels and stories, but Mrs. Williamson defends her use of generic conventions and saccharine romance since her fans seem to appreciate it.

She begins the interview by questioning the taste of some English book critics, who never seem to believe that the wealthy can be happy. She says, “To be realistic, in the eyes of the English critics, the hero or the heroine must be extremely poor and miserable. The latter must marry the wrong man; or, if she happens to marry the right one by mistake, she must atone by dying right off, or letting the man die...Shouldn’t a girl be allowed to marry the right man?” Mrs. Williamson, who married an Englishman herself, pinpoints the problem of her novels, but also a question of love and equality that even Montgomery would have to ponder.

Princess Virginia, called a “galloping romance” by the *New York Times*, tells the story of a young girl named Virginia and her search for Prince Leopold through the mountains of his kingdom. The story has disguises, mistaken identities, disapproving parents and the promise of wealth. The first edition of the novel contains six illustrations, in addition to cover art by Leon Guipon.



Since Montgomery obviously encountered the picture from the cover in a magazine, I had to find out whether the story was serialized, or whether Leon Guipon had published the picture elsewhere. I started by looking for Leon Guipon in print as the Williamsons rarely dealt with magazines. I spent an entire weekend poring over old copies of *The Century Illustrated Monthly Magazine* in the hopes that I would find the original drawing. Guipon published the bulk of his work through this magazine, but all I managed to find was a great poem about Gibson Girls, some bad puns, and a year-long cycle of articles about Alexander the Great. I went back to tracking down the Williamsons and by a rare coincidence (and the beauty of an academic library's access to old magazines) I found what I was looking for.

The Princess Virginia was serialized, with illustrations in black and white, from August 1906 to January of 1907 in *The Ladies' Home Journal*. It is easy to verify that Montgomery read this publication and that this was the only outside use of this graphic. All of the advertising material for the book uses the image from the original dust jacket or nothing at all and Guipon's name is attached clearly to all of his work.

Montgomery's use of Guipon's illustration, like much of her scrapbook activity, demonstrates her aesthetic tastes and her need to put pictures with words. This picture also dates her journal editing and helps underscore the tremendous effect that Herman had upon her even eight years after the affair ended. Whether or not Montgomery read the the Williamson's story is not necessarily important, but the fact that Herman looks like the fictional Prince of a silly novel reveals something much deeper. In Mrs. Williamson's interview, she makes a distinction between American and English taste, class, and romance but she also makes a reference to her own characters that eerily echoes Montgomery's own story. Mrs. Williamson says: "My heroines are much too sensible to marry the wrong man."



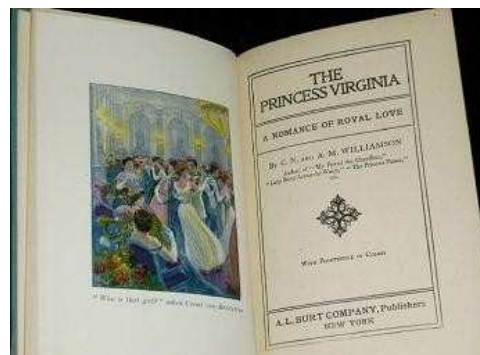
Sources

Mrs. Williamson Asks a Question: The Author, with Her Husband, of the 'Lightning Conductor' and Other Novel, Defends the Happy Ending." *New York Times* 7 Mar. 1915.

Williamson, C N., and A M. Williamson. *The Princess Virginia*. New York: A.L. Burt Publishing, 1907.

---. "The Princess Virginia." (Chapters 11-15) *The Ladies' Home Journal* Nov. 1906: 15+.

---. "The Princess Virginia." (Chapter 4) *The Ladies' Home Journal* Sept. 1906



Re-introducing Herman Leard: L.M. Montgomery's "Love of My Life"

L.M. Montgomery often recalled her attachment to a young PEI farmer whom she met while she was boarding and teaching in Lower Bedeque in 1897. A photo of Herman and the Leard family first appeared in *Kindred Spirits Magazine* in an article by Sandy Wagner. Sandy noted that Montgomery felt that her infatuation for Herman "made the rest of her life seem grey and dowdy."

Emily Woster's discovery of the source of Montgomery's journal illustration helps us see more than a likeness of Herman Leard. Montgomery chose to crop out the young woman turned away from a romantic suitor. This is a pose that Montgomery might have assumed for herself, knowing that her attraction for her "prince" could never grow into something more. The whole picture reflects a romantic rendering of Herman and Maud and her version of their ill-fated attraction.

Montgomery found this illustration during the time she was writing *Anne of Green Gables*. Readers should have no trouble imagining that it could also represent Anne Shirley's inability to recognize her inevitable "right man," Gilbert Blythe.

Kevin McCabe wrote this account of Montgomery's courtship in *The Shining Scroll* (1998):

She was attracted to the "magnetic blue eyes" of the older son Herman, whom she at first otherwise found "insignificant looking", and also liked the younger son Calvin "and I pet and mother him at all times" (SJ 1:203).

Herman Leard too was jolly and full of fun. This did not, however, prepare Maud for the night, only three weeks after her arrival there, when, driving home together from the Baptist Young People's Union, "Herman leaned over, passed his arm about me and, with a subtly caressing movement, drew my head down on his shoulder" (SJ 1:209). From that time on, Herman had Maud in his spell, and her developing passion for him was to be the strongest amatory sensation that she would ever feel.

Courtship, in Maud's day, often took place when a young man drove a young woman around to church meetings (midweek prayer meetings, revival services, young people's meetings, etc.) and evening social events. The girls had to choose whom they would ride with, and thus there was considerable rivalry among the boys for the favour. As a schoolteacher away from home, Maud was especially dependent upon local young men to squire her around. At Bideford Lewis Dystant had this honour, and developed a heavy crush on Maud in the process. In Belmont it had been Alf Simpson, Edwin's brother, [Maud was engaged to Edwin while she was in Bedeque] whom Montgomery liked quite well (thereby causing another Simpson brother Fulton agonies of jealousy). Now in Bedeque Herman Leard had the privilege, but now, for the first time (Maud tells us), her own emotions were deeply involved.

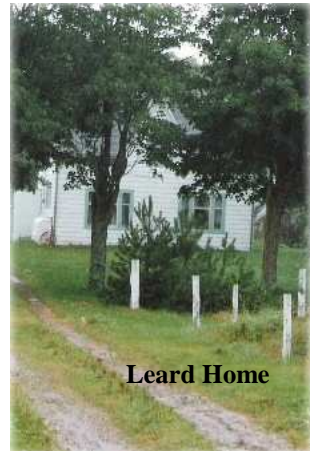
As a young single attractive woman away from home, Maud would naturally receive attention from the young men of the area. In a small town, new arrivals are generally the focus of interest. Maud herself was not indifferent to the notice she was paid, and was beginning to think seriously about marriage, a home, and a family. The reasons that had led her to become engaged to Edwin Simpson persisted long



after that unfortunate relationship. She stipulated to herself, however, that the man must be at least her social equal, and have intellectual and literary interests similar to her own.

Montgomery was often reserved among company that she was not comfortable with, and sometimes gave the suggestion that she was not interested in intimate relations with a man. Unlike many other young people, for example, she avoided kissing games (*SJ* I 135). This defensive reserve was reinforced by Montgomery's high personal, social, and moral standards. She probably had a normal interest in the opposite sex, and was perhaps, because of the absence of close family ties, vulnerable to an appeal for intimacy. Yet, like other young women of the time, she had to be very circumspect in her relationships, as any suspicion of laxity would damage a woman's marriage prospects.

Yet there were also forces pulling her in the opposite direction. Her professional interests in teaching and writing did not provide a lot of immediate gratification, and often left her feeling uncertain about the future. Her years of being courted by a string of young men, ending with the very unsatisfactory impasse with Edwin Simpson, had raised her anticipation of married life, without doing anything to satisfy it. As a boarder far from home she was not receiving the normal validation from family and old friends, and was looking elsewhere for emotional satisfaction. She was indeed often staying in the same house as the objects of her interest (Alf Simpson, Herman Leard), which allowed much more opportunity for close relations. Moreover, in her desperation to escape from her engagement to Ed Simpson, it is not unlike that (at least subconsciously) she welcomed Herman's attentions as a way of counteracting Edwin's claims on her.



Herman Leard died in 1899 after Montgomery returned to Cavendish, PEI to live with her grandmother.

Notes:

- Leard photo from Kindred Spirits - Winter 1999-2000, provided by the Ruth Mae Leard MacFarlane family.
- Read more about the Leard family and Herman's fiancée in The Intimate Life of L.M. Montgomery, Ed. Irene Gammel, Toronto: University of Toronto Press, 2005. 129+.
- "Love of my life" quote from My Dear Mr. M: Letters to G.B. MacMillan from L.M. Montgomery, Francis W. P. Bolger, and Elizabeth R. Epperly. Toronto: McGraw-Hill Ryerson, 1980: 28.
- SJ The Selected Journals of L.M. Montgomery, Volume I: 1889-1910. Edited by Mary Rubio and Elizabeth Waterston. Toronto: Oxford University Press, 1985.

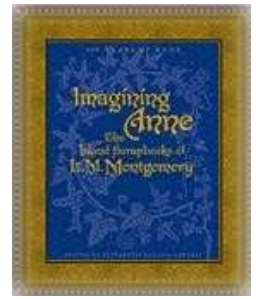


Images

The Princess Virginia from Emily Woster and Carolyn Collins.
Leard home and grave marker by Mary Beth Cavert.

Clippings and Cuttings: Sources of Some of the Images and Poetry in L.M. Montgomery's Island Scrapbooks

Christy Woster © 2008



I had waited with great anticipation for Dr. Elizabeth Epperly's new book, *Imagining Anne, The Island Scrapbooks of L. M. Montgomery*. I ordered it as soon as it became available and when it arrived, it exceeded my expectations. As I opened the pages, I felt I was holding Maud's very own scrapbook in my hands. What a treasure for Montgomery fans and researchers, to be able to have Maud's Island scrapbooks to enjoy and research so easily.

Paging through the book, I wondered where Maud had found some of the pictures and clippings that are pasted throughout the scrapbooks that are not identified in the book. I am certainly not a researcher of Dr. Epperly's caliber, but I love a mystery and I love to research and collect all things L. M. Montgomery. I thought it would be fun to find some of the items that Maud had so carefully pasted in these two scrapbooks, to learn just a bit more about where she might have found those items and to add some of those items to my own collections. So the searching began and to my delight, I was able to find quite a few wonderful things.

Since I have a large collection of old magazines, I began with them. In one box, on the very top, I found the entire year of 1894 *Youth's Companions* in a bound volume and right away, I began to discover sources of some of the items in Maud's own scrapbooks.

My findings allow us to date some of the items and give us real proof of some of the magazines that Maud was reading when she was compiling her scrapbooks. In addition, it is interesting to read entire magazines that Maud clipped images and poems from and see what she chose to keep versus what did not seem to have much interest for her.

So get your copy of *Imagining Anne* and follow along as we go back to the late 1800s and the early 1900s to look over Maud's shoulder as she reads some of the periodicals of the day.
<http://www.100yearsofanne.com/gables-books.htm>

As I began paging through the large bound volume of *Youth's Companions* from 1894, it wasn't long before I was rewarded. I also was able to find many items in *The Ladies' Home Journal* of that era; other items I researched and found on the internet. I will refer to the page numbers of the scrapbooks themselves, beginning with the **Blue Scrapbook**. [images begin on page 11]

Page 2: The large oval picture of the pretty girl holding the lilies was the front cover of *The Youth's Companion* for Easter, April 1894. Maud pasted a calling card on the cut out, making it appear that the girl is actually holding the card.

Page 3: The woman-on-the-moon picture is from *The Youth's Companion*, April 26, 1894. It is on page 200 and is an advertisement for Crescent Bicycles. Would you have guessed that this picture was advertising bicycles? The same ad, in a much larger size, appears in several other issues from that year, but Maud chose to cut out the smaller ad.

Page 9: "Sweet Sixteen" is the title of the picture of the pretty lady in the oval. If you look closely above the lady's hat, you will see it is a Hood's Sarsaparilla Calendar from 1894. I was able to find one of these, and on the back is a calendar, along with "Astronomical Events," "Morning and Evening Stars," "The Seasons" (when they began), "Fixed and Movable Festivals" (dates for Easter, Thanksgiving, etc.), and a description of what Hood's Sarsaparilla can do for a person. Apparently, it could cure anything, as it claims that it could cure "sores, boils, pimples and all other afflictions caused by impure blood; Dyspepsia, Biliousness, Sick Headache, Indigestion," etc. The pretty girl on the front apparently didn't suffer from any of these terrible ailments (or perhaps "Hood's Sarsaparilla" really works!).

Page 16: I found an identical calling card with the hand and basket of roses. The writing on the ribbon states, "Hope Sustains Thee Ever." The basket of roses lifts up to disclose the calling-card owner's name.

Page 16: The picture of the three women on this page was first used as the cover of *The Ladies' Home Journal* of October 1894. The artist is not credited in this issue and I cannot make out the signature. I can only assume that the picture that Maud cut out was given as a Christmas gift from *The Ladies' Home Journal*, as at the bottom of the picture it states "With the Christmas greetings of The Editor." The magazine was published by The Curtis Publishing Company of Philadelphia.

Page 18: The poem *The First Song-Sparrow* by Lucy Larcom was cut from *The Youth's Companion*, February 14, 1895. On that page is also a poem by highly respected maritime poet, Charles D. G. Roberts, who also wrote numerous books about animals and nature.

Page 22: In the lower right corner, a picture of another pretty lady is found. This was clipped from *The Ladies' Home Journal*, June 1895, page 25. Under the picture was this explanation: "An Artistic Cover, Made by W. L. Taylor," "Of which the above is a miniature reproduction, [it] will ornament the July issue of the *Journal*. Mr. Taylor has already done some artistic work for the *Journal*, notably in his illustrations in the article *A Girl of Galilee*, in the last Christmas *Journal*. But in this chaste design he has eclipsed all his former efforts." And indeed on my copy of the July issue is the very picture, with the pretty woman standing in a field, holding behind her back what appear to be a book and some flowers.

Page 25: The poem at the top of the page, *The Shadow* by Mary A. Lathbury, was cut from *The Youth's Companion*, November 8, 1894. Mary Artemesia Lathbury was a teacher, artist, editor and a writer. She wrote and illustrated many poems and gave much of her life to hymn-writing and church publications. Two of her most famous hymns are *Day is Dying in the West* and *Break Thou the Bread of Life*.

Page 39: On this page the you can imagine why Maud would have liked the poem *August* with the wonderful drawing of sea shells, a sailboat floating on the water, and lines such as "...wander by the winding shore, in nooks we love so well." Maud cut this from *The Youth's Companion*, August 2, 1894. The drawing is signed by Lucy Comins. In the first issue of each month of 1894's *Youth's Companion*, a poem and picture in a similar format is featured, all credited to Lucy Comins. All were printed in black and white -- wouldn't they be even more beautiful in color?

Page 44: The picture of the very Victorian-looking dancers in the center of the page was cut from the cover of *The Ladies' Home Journal*, January 1893. The title above the dancers is "The New Year Minuet".

A note about the *Journal*: it was first published on February 16, 1883. It had started as a single-page supplement, written by Louisa Knapp, and was included in *Tribune and Farmer*, a magazine published by her husband, Cyrus H. K. Curtis. Louisa became its founding editor and the magazine gained national popularity. It was later published by the Curtis Publishing Company, which was founded in 1890. The original title was *The Ladies' Home Journal and Practical Housekeeper*, but in 1886, the last three words of the title were dropped. Within ten years, it had reached a circulation of more than one million copies.

Page 49: The poem *The Little Brown Dog at the Door* by Dorothy Deane is found in *The Youth's Companion*, July 26, 1894, on page 338. Doesn't it remind you a bit of Dog Monday waiting so patiently for Jem's return from World War I [*Rilla of Ingleside*]?

Page 52: I was able to find a Ladies' Perfumed Calendar from 1890 exactly like the one Maud had pasted on this page. The card states that it was "Compliments of E. W. Hoyt and Company, proprietors of Hoyt's German Cologne. On the back of the card is a description of Hoyt's German Cologne: "The Most Fragrant and Lasting of all Perfumes. This perfection of colognes has been described as the 'Imprisoned Breath of Blossoms,' ... A refined and pleasing odor for the handkerchief." Medium size, 50 cents, Large bottle, \$1.00.

Page 53: The poem on the right side of the page, *A Canadian Twilight* by Josette Gertrude Menard, states at the top, "For the Companion." Maud clipped this from *The Youth's Companion*, May 10, 1894 (page 220).

Page 57: In the lower right corner is the poem *The Land of Pretty Soon*. I found it in *The Youth's Companion*, March 29, 1894. It was written by Ella Wheeler Wilcox. (Maud must have cut her copy from some other source, as her clipping does not credit the author. But since so many clippings came from the 1894 *Companion*, Maud must have seen it there.) It is gratifying to be able to credit the author of this poem.

Page 63: The small round picture in the upper left corner of the lady looking over her shoulder is from an advertisement for Wrisley's Complexion Cucumber Toilet Soap. The ad states: "Combines the beautiful cleansing of pure, sweet soap, with the grateful emollient qualities of Cucumber Juice." A sample cake of the soap could be ordered for 12 cents. Maud clipped this picture from *The Youth's Companion*, August 2, 1894. I wonder if Maud ever used this soap?

The Red Scrapbook

Page 1: The Kodak Girl. I found an identical image in *Harpers*, June 6, 1901.

Some additional information about Kodak: George Eastman felt that a brand name should "mean nothing, if the name has no dictionary definition, it must be associated only with your product". Eastman came up with the idea for "The Kodak Girl" in 1888 and outfitted a young "Gibson" like girl in a striped dress with a camera. In the first years the "Kodak Girl" was illustrated with line drawings, but by 1901, a photograph such as the one Maud placed in her scrapbook was used.

Page 1: Also on page 1 (at the top) is a rather comical drawing of a man. Maud clipped this from page 31 of *The Ladies' Home Journal*, February 1903. It was an advertisement for Quaker Oats. The ad states: "The Grocer's smile" "The Smile that Won't Come Off", and then a short poem-

"More Quaker Oats the Grocer said;
And no other brand will do instead;
And o'er his kindly features spread,
The smile that won't come off."

Note the grocer's apron and pencil tucked behind his ear. Don't you wonder why Maud would have chosen this picture to clip out and save?

Page 3: The two oval pictures of little boys are from an ad for "Mother's Oats". These were clipped from *The Ladies' Home Journal*, September 1902. Beneath the boy on the right side of Maud's scrapbook page, the ad states, "Mother's Oats raises nice boys like this". And beneath the boy on the left, the ad states, "But Not naughty boys like this". The ad also says that a 10-cent package of Mother's Oats is more healthful and will go farther than \$1.00 worth of meat. How Mother's Oats could change the behavior of a child is not explained in the advertisement.

Page 8: I was especially excited to find the source of the pretty lady holding the umbrella on this page. Maud cut this from the cover of *The Ladies' Home Journal*, September 1902. It is a striking cover, done in red, white and green. The cover artist is Thomas Mitchell Peirce. Interestingly, there is an article in the February 1903 issue of *The Journal* about Peirce, titled "How I Draw the American Girl." He says "I seldom draw any accessories to my figures of women; this simply from a feeling that the American girl, to my mind, is sufficiently attractive in face and character to stand alone, and is in no need of Turkish rugs, gilt chairs, or poodle dogs, to set her off. I prefer that the American girl, at least as I draw her, should stand by herself." The cover of the *Ladies' Home Journal*, February 1903, was done by Charles Dana Gibson, and looks quite similar to George Gibbs' cover of the January 1905 *Delineator*, used for the original cover of *Anne of Green Gables*, published by L. C. Page.

Page 32: In the lower left corner is a small picture titled “A Swell Affair.” The person looks to be suffering from a toothache. Indeed, this was an ad for Dent’s Toothache Gum. The ad states “Stops toothache instantly. Not a chewing gum. How to use it: clean cavity of tooth, press firmly into it a piece of the Gum. If no cavity, apply to the gum as a plaster. All druggists, 15 cents.” This ad appears in many issues of *The Youth’s Companion* during the years Maud was compiling these scrapbooks. I am using the ad from the November 1, 1900, issue.

Page 35: This wonderful page covered with pictures of cats is especially fun for those of us who also love our cats. In the upper right corner is a picture of a person’s hand holding onto a kitten. This is from an ad for Packer’s Tar Soap. The ad states: “Don’t Scratch!” “For prickly heat and irritated skin use.” I found this ad on page 21 of “*The Ladies’ World*,” August 1910. This ad certainly could have been published many times in many magazines, but I did not see it in any of the *Youth’s Companions* or *Ladies’ Home Journals* that I have. In the September 6th, 1895, *Youth’s Companion* there is a full-page article titled “A Painter of Cats, A Sketch of the Life of Henriette Ronner.” Certainly Maud would have read this as she went through her 1895 *Youth’s Companions*.

Page 39: In the center of this page is a clipping titled “An Unfortunate Pitch”. This, too, I found in *The Ladies’ Home Journal*, February 1903. It is a musical puzzle advertising Ivers and Pond Piano Company in Boston, Massachusetts. They were giving cash prizes for “bright, original musical puzzles”. Those of you who can read music could probably solve this puzzle easily.

Page 42: At the bottom of the page Maud pasted a postcard. “The Mule Barometer” is a handy device that could still be used today. I found an identical postcard and printed on the bottom is “Copyright 1906, by J. B. Carroll, Chicago, Patent applied for”. This must have been used by proprietors of businesses as a give-away to promote their business. The picture on the bottom right of this page -- Point Pleasant Park in Halifax, Nova Scotia -- appears to have been clipped from a magazine. I found several postcards of the exact same scene, only in color.

Obviously, this project is a work in progress, as there are many, many more items to find and identify. Finding the sources of some of the clippings enables us to date those items with certainty. Also, it gives us proof that Maud did indeed read these particular issues of these magazines and actually cut things from them. It is interesting when we see what some of the images were advertising, that those images caught Maud’s eye and that she liked them enough to clip them out and place them in her scrapbook. She used many of the pictures, poems and stories to enhance the memories she was saving and re-worked many of the images to express what “story” she was telling on a scrapbook page.

Reading the articles and ads in each of the above magazines gives us a real sense of the times. The fashions, political views, stories, and advertisements take us back to the late 1800s and early 1900s and give us an idea of the audience for these periodicals. As an aspiring writer, Maud would certainly have been interested in the stories and poems as well as what the magazines were paying for in fiction and poetry. Also, since Maud was such a visual person, she must have enjoyed the pictures of fashion and art and the illustrations that complimented the stories and poems.

In addition to finding more information about some of the items in the published scrapbook pages, I plan to work on the pages of the Island scrapbooks that Dr. Epperly did not include in her book. I also plan to begin researching the Ontario scrapbooks that are held in the L. M. Montgomery Collection at Guelph University (as yet unpublished).

As a collector of L. M. Montgomery materials, I am thrilled to find any item that can contribute to the research of this talented and complex woman and I hope other Montgomery scholars will find this article helpful.

The search continues and I can now justify why I keep boxes and stacks of vintage magazines around the house. I knew they would come in handy someday!

Sources

Epperly, Elizabeth Rollins. Imagining Anne: The Island Scrapbooks of L. M. Montgomery. Toronto: Penguin Books, 2008.

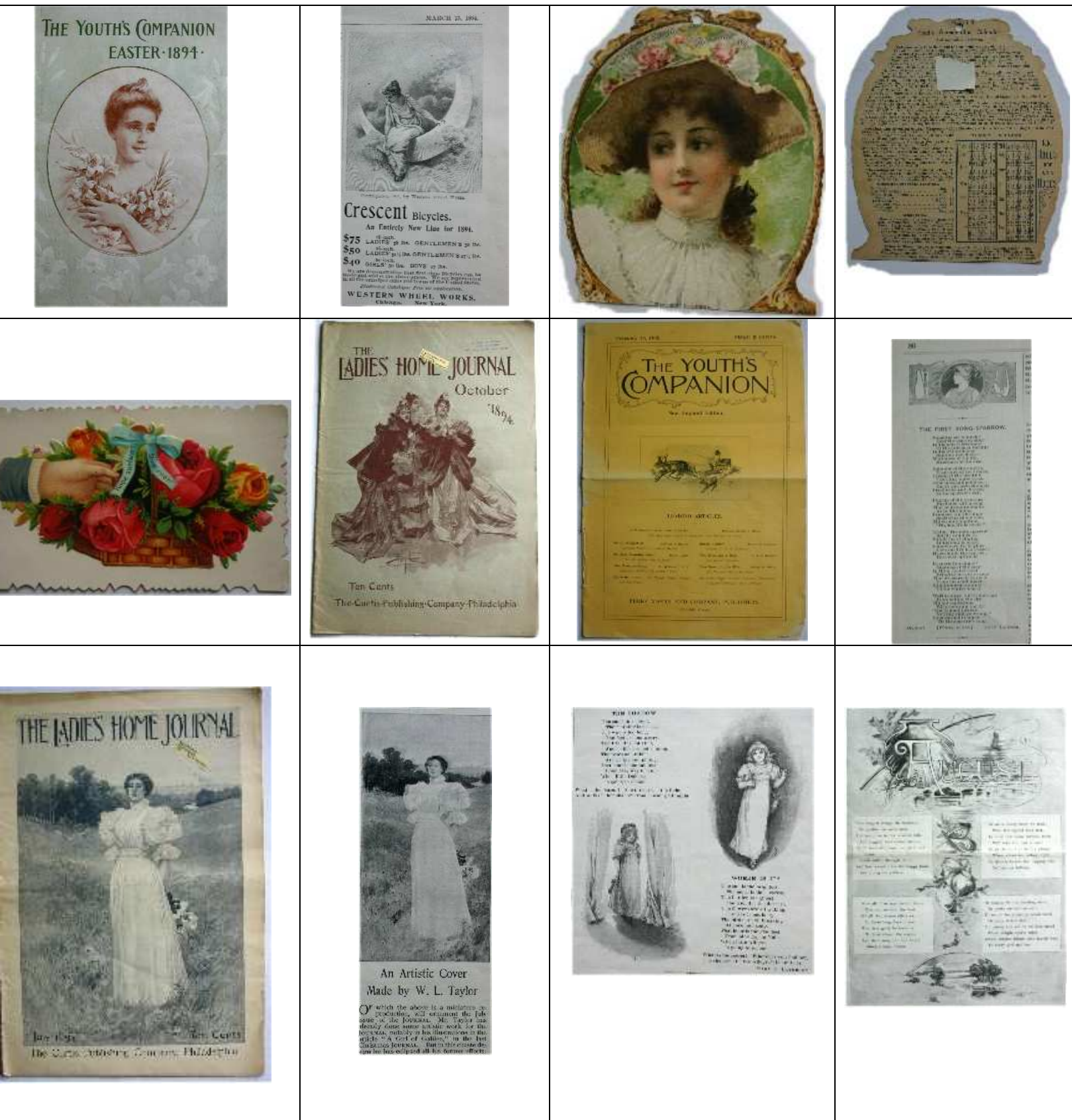
Harper's Magazine, June 1901.

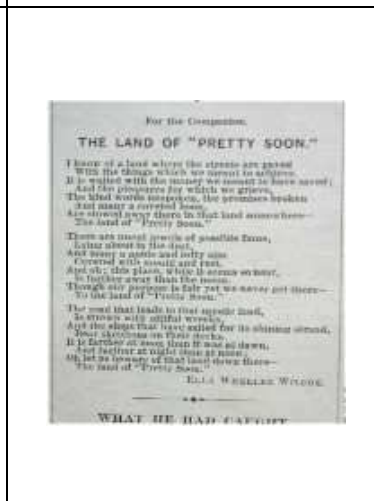
The Ladies' Home Journal. Philadelphia: The Curtis Publishing Company. January 1893, October 1894, June and July 1895, September 1902 and February 1903.

The Ladies' World, New York: S. H. Moore Company. August 1910.

Youth's Companion. Boston: Perry Mason and Company. March, April, May, July, August and November 1894, February and September 1895, November 1900.







L.M. Montgomery, Lieutenant Colonel John McCrae, and Sir Andrew Macphail

Mary Beth Cavert © 2008

On Friday September 6, 1910, Lucy Maud Montgomery received a telegram from the Lieutenant Governor of Prince Edward Island: "His Excellency Earl Grey will be in Charlottetown on Sept. 13 and wishes to meet you." The 4th Earl Grey (Albert Henry George Grey, a British nobleman) was Governor General of Canada (1904-1911) and he was a fan of Montgomery's popular first book, *Anne of Green Gables* (1908). Montgomery met him when he arrived on Prince Edward Island and joined his party at the home of Dr. Andrew Macphail.

The Grey Expedition and Its Doctor

Earl Grey had been Administrator of Rhodesia, South Africa [present-day Zimbabwe] 1896-97 a few years before his appointment as the representative in Canada of King George V. The popular Lord Grey worked to keep the ties between Canada and Britain, as well as the United States, strong. He was interested in arts and culture and was well-known as a traveler who liked "to get out in the open and see things first hand." On August 8, 1910, he initiated an expedition to find a port on Hudson Bay to serve a railway "route as an outlet for the western harvest and the products of Keewatin and Ungava." "Canada's Governor Finds the Frozen North 'Rich'" in the *New York Times* [Sept. 18, 1910] records the trip:

From Winnipeg Earl Grey traveled by rail to Gimli, on Lake Winnipeg. Here a small mounted police patrol boat carried him northward to Norway House where the long canoe trip through the lone northland began. Down the Nelson, shooting rapids, portaging, sailing when the wind was fair, into the Etchimamis to Painted Stone Portage, over the Height of Land and into the Hayes River ... winding in and out between mossy, well wooded banks, until, far in the distance there glimmer the waters of Hudson Bay: up the bay in a whaleboat ... and home in a Government steamer [the ice breaker and yacht, *Earl Grey*] out through the straits and down the Labrador to the St. Lawrence ...

Major J.D. Moodie, of the Royal Northwest Mounted Police, first Commissioner of Hudson Bay, organized the expedition. The group included three RNW Mounted Police as bodyguards, Major G.F. Trotter, a cook, and about 24 Indians as packers and "portagers." Other members of the party were L.S. Amery of *London Times*, George Grey (nephew of Earl Grey), R.W. Brock, Director of the Geological Survey in Ottawa, Professor [of Classics] John MacNaughton of McGill University and Dr. John Alexander McCrae of Montreal.



Dr. McCrae, a physician, soldier, author, artist, and poet was born in Guelph, Ontario on November 30, 1872 (he was two years older than Montgomery and shared a birthday with her). He earned degrees in biology and pathology from the University of Toronto by 1898 and started to publish his first poetry. He left his work to serve with the Royal Canadian Artillery in the South African War in 1899. In his camp at Capetown, February 1900, he had a five-minute conversation with "the High Priest of it all," Rudyard Kipling. McCrae returned to Montreal in 1901 as a fellow in pathology at McGill University. He first met his friend, Andrew Macphail, at Montreal General Hospital when he performed an autopsy on a child who had been Macphail's patient.

McCrae set up his own practice as a pathologist in 1905 and worked at several hospitals. By 1908 he was a physician in Montreal at the Royal Alexandra Hospital for Infectious Diseases and a lecturer in medicine at McGill.



EARL GREY BIDS COUNTESS GREY FAREWELL.
On the verandah of the Hudson's Bay Company's bungalow at Norway House. The tenderness of this hour is touching even in the photograph.

When McCrae began working at McGill, he joined a circle of a dozen writers and artists (including Dr. Andrew Macphail) in the Pen and Pencil Club, which met twice a month at the studio of artist Edmond Dyonnet. The members sat in a semi-circle of arm chairs in a dimly-lit room and shared their work while they drank whisky and soda ("Jack" McCrae was one of two poets who were especially welcomed because their recitations were invariably shorter than the essayists). By the time McCrae was invited to join the Governor General's excursion (in his capacity as a physician) in the summer of 1910, he had published at least 24 poems, many of them in *University Magazine*, Dr. Andrew Macphail's periodical.



Diane Burton writes that "John McCrae was widely regarded as the most-talented physician of his generation in Canada ... For relaxation he sketched, read avidly, wrote prose and poetry, played bridge, travelled abroad, enjoyed the Canadian outdoors and belonged to various societies, learned and otherwise. His good looks, engaging personality, wit and considerable gift as a raconteur made him popular in Montreal society and his wide circle of friends and acquaintances included writers, artists, intellectuals and diplomats."

As a boy McCrae was fascinated with ships and the sea and his father, (Lieutenant) David McCrae, "[instilled into him] a love of the out of doors, a knowledge of trees and plants, a sympathy with birds and beasts ..." However, McCrae's most engaging quality for Grey's expedition party was his skill at story telling. He was good company and his stories "in endless succession were told in a spirit of frank fun ... they were just amusing, and always fresh." Macphail's most firm impression of McCrae was his "continuous laughter." His smile "was the smile of sheer fun, of pure gaiety, of sincere playfulness, ..."

Afterwards, the Governor General wrote to Dr. McCrae thanking him for his help during the trip and for the enjoyment of his numerous stories. Leo Amery added: "As a storyteller I have never met his equal, and every night in our mess tent or round the camp fire he would pour out his anecdotes and never repeated himself" [see Dietrich]. Two years later, Dr. McCrae spent an evening with Captain Raoul [Roald] Amundsen, a few months after his discovery of the South Pole. Amundsen was at McGill to lecture and earn money for another polar expedition. He "talked till the small hours of his South Pole experience, ... with Jack McCrae, who was also a polar explorer of sorts, having just made a trip through the Hudson Straits."

The Grey expedition paddled, sailed, and rowed 17-foot cedar and 20-foot basswood freight canoes for ten days. They swam in the evening and enjoyed abundant fish, and suffered when, in McCrae's words, "the mosquitos were beyond speaking." By August 19, they ended the canoe trip at York Factory where they were welcomed with a rifle salute and dinner with "all the Indians in the district." The party boarded the *Earl Grey* for the remainder of the journey. The ship steamed past Baffin Island – along the way they met Eskimos, observed walruses, icebergs, and glaciers. Grey was the first Governor General to visit Newfoundland and his made his third visit at St. John's on September 9, before arriving at Prince Edward Island.



Andrew Macphail

L.M. Montgomery feigned mild annoyance at the invitation to meet the Governor General of Canada. "I had a worrisome summer and was hoping for a quiet fall. However, ... there it was – almost 'a royal command' – certainly not to be disregarded if it could be obeyed. There seemed to be no way out of it, short of breaking my leg or taking the smallpox." (SJ 2:11). Her most pressing problem was making hasty arrangements for suitable new clothing for the occasion. However, she was truly thrilled about meeting the Governor General and equally happy about the letter she received from fellow Islander, Dr. Andrew Macphail:

[September 6, 1910] I had a letter from Dr. Macphail of Montreal who is in town and who is going to entertain the Earl's party at his old homestead in Orwell. Dr. Macphail himself is a brilliant man and a noted writer. He wrote that Earl Grey was an "ardent admirer" of my books and wished to meet the author. This is flattering, I suppose ... Dr. Macphail's own opinion is probably of more real importance than His Excellency's. Yet it speaks something for "Anne" too, that she should have been sufficiently delightful to a busy statesman to cause him to single her out in his full life and inspire him with a wish to meet her creator. (SJ 2:12)

Andrew Macphail was born on November 24, 1864 in Orwell, Prince Edward Island (he was ten years older than Montgomery). Macphail entered McGill University in 1884 and graduated with a degree in medicine in 1891. He had saved and earned enough money after graduation to spend one year training at London Hospital and then was admitted to the Royal College of Surgeons. The next year he worked as a newspaper reporter and traveled to Spain, Italy, Egypt, China, and Japan. After he crossed the Pacific Ocean, he rode the Canadian Pacific Railway back to Montreal and began to practice medicine in the field of pathology (his research area was studying the effects of hanging). In 1907, he became the first professor of the history of medicine at McGill and the founder and first editor of the *Canadian Medical Association Journal* in 1911.



Macphail had a variety of interests outside of medicine, especially in agriculture (improving potato crops) and his Scottish lineage. In 1897 he "saved" an Island industry when he discovered a way to keep local canned lobster fresh during the voyage to European markets. He began to publish books and essays in 1905 – his most well known is *The Master's Wife* (1939), which he wrote over the course of his lifetime. It is a memoir of his family heritage on Prince Edward Island. His profile in *Canada: Weekly Journal* (February 1907) says: "... he was a man who delivered five lectures a week who did autopsies for two hospitals, edited two magazines, did the medical work for a large insurance company, practiced medicine, and yet never appeared to be busy."

Dr. Macphail established the *University Magazine* under his own editorship in 1907, although it had originally started in 1902 at McGill University. It was published quarterly, paid its contributors, and eventually reached a circulation of 6000. Macphail financed the publication himself, and, although it began with a board of directors, his colleague Stephen Leacock wrote: "... [the] board ... was virtually swept aside by Andrew, as you brush away the chess pieces of a finished game." Ian Robertson writes that "Macphail himself contributed 43 pieces of political comment and social criticism (without payment) and for him the magazine was a vehicle to advance 'correct thought,' by which he meant a Canada that was rural, traditional and, aside from Québec, overwhelmingly British."

ESSAYS IN PURITANISM

BY
ANDREW MACPHAIL



BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
The Atlantic Press, Cambridge
1908

It was a labor of love for him and through it he became a great admirer of his colleague, Jack McCrae. When McCrae submitted his 1905 poem, *The Pilgrims*, to the magazine, Macphail sent him a note: "It is the stuff of real poetry. How did you make it? What have you to do with medicine?"

Dr. Macphail enjoyed his role as a host for writers and was quite at ease in the company of "celebrities." He had a long friendship with Rudyard Kipling which began when Kipling came to McGill to give an afternoon address. Macphail "had him tamed in half an hour" in the morning and took him to his home, where he sent him upstairs to write his speech -- "I told him he ought to *write* his speech for McGill ...". During his presentation he said, "You have here a great institution." But Stephen Leacock wondered how he could have reached that conclusion when "As far as I know he spent the entire morning with Sir Andrew Macphail in his house beside the campus, smoking cigarettes."

The Foundation that bears Macphail's name describes him in this way: "Sir Andrew was a noted and admired teacher, journalist, physician, scientist, agricultural experimentalist, loving husband and father, author, soldier, historian, philosopher, editorialist, dour humorist and an expert horseman." Macphail was a father to two children and his wife died in 1902 -- he never remarried. He spent all of his career with the School of Medicine at McGill in Montreal but spent his summers at his 140 acre family homestead on PEI.

His upbringing in the Canadian countryside gave him “a love of the open air, of early hours, of the remembered stillness of the woods and the unceasing breaking of the sea.” (Leacock)

Lord Grey and Dr. McCrae Come to Prince Edward Island

When the Grey expedition left Norway House in Manitoba, Lady Grey went on to Banff in the Rocky Mountains. She (and her daughter Lady Evelyn Grey) re-joined her husband at North Sydney, NS. The steamer docked in Charlottetown, PEI on Tuesday, September 13 at 4 p.m. to a 21 gun salute. The vice regal party included (with Amery, McCrae, MacNaughton, and Brock): Lord Landsborough [military Secretary to Grey], Lord Percy [Grey’s aide-de-camp], and Douglas Sladen [he might have been the author and travel writer who was the first editor of *Who’s Who*]. They were met by Prince Edward Island officials and their wives: Lt. Gov. Rogers, PEI Premier Haszard, Charlottetown Mayor Benjamin Rogers, Justice Fitzgerald [Supreme Court of PEI], and Hon. John Agnew [PEI Legislative Assembly]. At the train station, they were joined by author Lucy Maud Montgomery and made a short journey to Orwell for dinner with Dr. Macphail.

L.M. Montgomery spent the week before the dinner, “flying” around, traveling to Charlottetown to buy dress material and arranging for someone to stay with her grandmother in her absence. She was feeling “a little bit of triumph,” noting that those who were not her friends seemed “uncomfortably speechless” about her honor. She arrived in Charlottetown on Monday and stayed with her cousin, Bertie McIntyre, who helped her prepare. She spent the evening reading Macphail’s book, *Essays in Fallacy* [1910]. In the first chapter, “American Women,” she read, “...wherever women have substituted idleness, or self-assertion, or both, for the gentleness, quietness and diligence to which the sex was born, the “American Woman” has emerged, to the undoing of mankind.” In the second chapter, “Suffragism,” she read, “A woman may be foolish and yet be charming. She emancipates herself when she becomes an object of aversion.” Montgomery found it “fascinating and stimulating” with a great “deal of disagreeable truth in it” and she was prepared to discuss it, if necessary, with her host.

On Tuesday, Bertie helped her get ready like a “lady in waiting” and she went to the station to wait for an hour before the Earl’s party arrived. When they did, Montgomery shook Lord Grey’s hand and he told her how much he enjoyed *Anne*. She felt at home with him, but was less comfortable with his wife and daughter. After they arrived at Orwell, they rode carriages to the homestead.

Andrew Macphail was delighted to entertain some of his Montreal social circle and his PEI friends at his home in the country. His mother and sister helped host the afternoon tea which was served in a “glass veranda built across the front of the house” (*SJ* 2:15). Dr. McCrae had admired Macphail’s fishing rod and was encouraged to try it out, although Macphail had never let anyone else use it. McCrae went away from the house to a ravine where a brook opened into a pool surrounded by alders. He showed his skill at casting for the sea-trout that were running. Macphail wrote, “Thirty years before, in that memorable visit to Scotland, he had been taken aside by ‘an old friend of his grandfather’s.’ It was there he learned ‘to love the trouties.’ The love and the art never left him.”

Meanwhile, Earl Grey invited Montgomery to go for a walk to discuss her books. They went through the cherry orchard, and followed a path to a small white building with a lace curtain in the window. They sat down on its steps and he asked her questions for half an hour. She promised to send him her new book, *Kilmeny of the Orchard*, and some of her poems. He asked her if she had been nervous about meeting him and she replied, “Yes, I’ve been in a blue funk.”

While they were gone, Dr. Macphail’s sister found Lady Grey walking the veranda in a state of agitation. She asked Janet Macphail, “How old a woman do you think Miss Montgomery is?” Janet guessed that Maud was about 35 (she was almost 36) and Lady Grey replied, “I had hoped she was at least forty.” Maud later recalled, “I remembered that the Countess had met us in the orchard and had whisked the Earl off without even a glance at me. I thought it rather odd and very rude of her, but concluded that it was probably my ignorance of the way of the English aristocracy that led me to think it so” (*SJ* 2:403). Montgomery was flattered.

As the guests walked around the grounds, Grey and others walked over to Macphail’s neighbor to meet him in his barn. He forked clean straw onto a bench so they could sit while they talked. The farmer, John Macqueen,

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at: <http://home.earthlink.net/~bcavert/>



felt that Lord Grey “had the heart of a farmer ... if sixty years ago I had been told that the Governor-General [would] come under my roof, I would have said that my informant was either a liar or a fool.”

The dinner was served on three tables, one inside and two on the veranda where Montgomery was seated across from Leo Amery and between Judge Fitzgerald and Lord Percy. She contradicted Percy about foreign affairs and told him how she “once got ‘drunk’ on a medicinal dose of whisky.” She was embarrassed later because she thought she was talking to Dr. Brock, instead of someone who knew more about Egypt and Germany than she did! The party ended by 10 p.m. and Montgomery returned to Charlottetown.



The next day, she received another invitation to have dinner on board the *Earl Grey*. On Wednesday morning, the Governor-General made a presentation to the commander of his ship for good service, then he visited a school in Hazelbrook. Montgomery joined his party for dinner at 7:30 pm before they left the Island.

Again, Bertie helped her get ready. She rode a cab to the wharf and she stepped into a row boat with Amery and Macphail in a pouring rain. On board, she was escorted by Professor MacNaughton who talked to her through the dinner. They made a toast to the King with champagne and she successfully curtsied her way, backwards, out of “the Vice-Regal presence.” Later, the Earl knelt down between the chairs where Montgomery and Mrs. MacNaughton were seated. He asked Maud about her grandmother and sent his regards to her. Montgomery was charmed – “I do not wonder that he is a popular Governor General” (*SJ* 2:17).

When Montgomery wrote about this experience in later years, she chose to repeat the memory of her private audience with Earl Grey by the white building behind the orchard -- which turned out to be the Macphail water closet [“outhouse”]. “I was mortally afraid that some poor unfortunate was cooped up in the house behind us, not able to get out; and I beheld with fascinated eye straggling twos and threes of women stealing through the orchard in search of the W.C. and slinking hurriedly back when they beheld the Earl and me gallantly holding the fort!” She was always amused by it and shared it with friends as one of her favorite stories.

In Flanders Fields

Montgomery may have been introduced to Dr. John McCrae at Orwell, but she never mentioned it in her journals or any of her published correspondence. She undoubtedly focused all her attention toward Earl Grey and Dr. Macphail and, amid all the “lords and ladies,” overlooked the handsome pathologist/poet with the fishing rod.

John McCrae enlisted in the First Brigade of the Canadian Field Artillery when Canada entered World War I in 1914. Because he was 42, he was needed the assistance of a friend from the Boer War, Edward Morrison, to get an appointment as a brigade-surgeon with the rank of Major (and second-in-command to Morrison). On April 17th he earned the rank of Lieutenant Colonel and was positioned with Canadian and French troops on the west bank of the Ypres-Yser canal in the brutal battle at Ypres in April 1915. It was a wet, muddy “hellhole” with ceaseless shelling and carnage – “seventeen days of Hades.”



He always wore a combatant uniform, not a medical uniform. Macphail wrote that “although [McCrae] was attached as Medical Officer..., he could not forget that he was no longer a gunner, and in those tumultuous days he was often to be found in the observation post rather than in his dressing station.” His dressing station was in a hole dug at the foot of the bank of the canal. Sometimes soldiers were shot from above him and rolled down into his dugout.

There are varied accounts about how McCrae wrote his most famous poem from this battle, but most note that it began with the death of a close friend, Lieutenant Alexis Helmer, when Helmer was hit by a shell outside his dugout. Helmer’s body parts were collected in an empty sand bag and McCrae conducted the simple burial

service on May 2. He was said to have written the poem the next day on a scrap of paper placed on the back of a junior artillery officer, Lawrence Moore Cosgrave, a McGill graduate.

One account says that he was seen writing the poem sitting on the rearstep of an ambulance the next day while looking at Helmer's grave and the vivid red poppies that were springing up amongst the graves in the burial ground. Another account says that McCrae was so upset after Helmer's burial that he wrote the poem in twenty minutes in an attempt to compose himself. A third account by his commanding officer, Lieutenant Colonel Morrison, states that John told him he drafted the poem partly to pass the time between the arrival of two groups of wounded at the first aid post and partly to experiment with different variations of the metre.

<http://www.greatwar.co.uk/poems/iffinspn.htm>



Morrison wrote that they watched the dead being buried in a newly formed cemetery a few hundred yards away from their position, row on row. And they often heard the larks in the morning high in the air, between the explosions of their own guns firing shells. The poem found its way to the British weekly magazine, *Punch*, where it was published, unsigned, on December 8, 1915.

Andrew Macphail was in Flanders when he read the poem and recognized its author and his style. The poem was a rondeau, an old fashioned form which had been popular in the 1880s and 90s. *In Flanders Fields* became the "poem of the army." Macphail recorded that "the soldiers have learned it with their hearts, which is quite a different thing from committing it to memory. It circulates, as a song should circulate, by the living word of mouth, not by printed characters. That is the true test of poetry, -- its insistence on making itself learnt by heart." In the innumerable repetitions, the soldiers changed the words -- *among* the crosses, *felt* dawn and sunset glow, *lived* and were loved.

... "drink
lock."

... "ions,"

... it to
w the
rose.
... "me!"
... "said
s, but
t that

... "Has
... him,"
... "ouble
And
rge as

... feeling. ... on the set (or, including
model Electric-drill and old Illustrated
Papers for Waiting-room, 12s.).

IN FLANDERS FIELDS.

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

"Will this war bring us to Kidderminster?"

In Flanders Fields

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Punch
Dec 8-1915

John McCrae

On June 1st, 1915, McCrae was transferred to No. 3 General Hospital at Boulogne (organized by McGill University) and worked to exhaustion -- when he took rare time off, he spent it in somber solitude riding his beloved horse. "We have heard much of the suffering, the misery, the cold, the wet, the gloom of those first three winter; but no tongue has yet uttered the inner misery of heart that was bred of those three years of failure to break the enemy's force" (Macphail). Dr. John McCrae died of pneumonia, on January 28, 1918.

At age 50, Major Andrew Macphail followed his son to war and worked for almost two years with a field ambulance corps in France and Belgium. He was knighted on January 1, 1918 for his service and literary contributions. After the war he wrote a long *Essay in Character* on John McCrae's life for G.P. Putnam's 1919 edition of *In Flanders Fields and Other Poems*. Six years later he completed the *Official History of the Canadian Forces in the Great War, 1914-19, The Medical Services* [Ottawa:1925].

The Piper

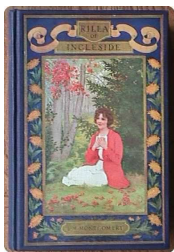
L.M. Montgomery continued writing books about "Anne" during the war years. *Anne's House of Dreams* was published in 1917. It was dedicated to her friend, Laura Pritchard, whose son, Willard Agnew, enlisted in 1916. She wrote *Rainbow Valley* (1919) during the autumn of 1917 and finished it at the end of 1918. It was about Anne's young children and it was dedicated to three young men from her congregation who were killed overseas.

She was very familiar with *In Flanders Fields* and its author (it was also reprinted in the US in *Ladies' Home Journal* Nov. 1918 as "We Shall Not Sleep"). In *Rainbow Valley*, she designed the character of Anne's second son, Walter Blythe, as a budding gifted poet [see ME Smith for a comparison to Bernard Freeman Trotter]. As a dreamy child, he was attracted to the German myth of the pied piper who took the children away from the town of Hamelin Germany in the Middle Ages. He had a vision that the piper would call him.

Montgomery began writing the next book in the Anne series, *Rilla of Ingleside* (1920), in March 1919. One month later, Willard Agnew was awarded the Distinguished Conduct Medal for his actions from the summer of 1918. Within thirty minutes he was knocked down two times from the concussion of shells as he laid down 1500 yards of communication line while under heavy machine gun fire.



Montgomery sent Walter Blythe to war and he was awarded a D.C. medal. Walter wrote to his sister, Rilla, that he couldn't imagine the daffodils at home, blowing "bright and golden." He felt that they must be "dyed red with blood -- like our poppies here." Before his death, Walter wrote a poem in his dugout and sent it to the London *Spectator* [McCrae's poem was rejected by this publication].



"The poem was a short, poignant little thing. In a month it had carried Walter's name to every corner of the globe. Everywhere it was copied-- in metropolitan dailies and little village weeklies--in profound reviews and "agony columns," in Red Cross appeals and Government recruiting propaganda. Mothers and sisters wept over it, young lads thrilled to it, the whole great heart of humanity caught it up as an epitome of all the pain and hope and pity and purpose of the mighty conflict, crystallized in three brief immortal verses. A Canadian lad in the Flanders trenches had written the one great poem of the war. "The Piper," by Pte. Walter Blythe, was a classic from its first printing." (RI 226)

Montgomery did not include Walter's poem in *Rilla of Ingleside*. She finally wrote it about 22 years later for the unpublished (in her lifetime) manuscript of *The Blythes are Quoted*. She also sent the poem to the magazine *Saturday Night* three weeks before her death on April 24, 1942. It was published on May 2, 1942. She wrote two verses, not "three brief immortal verses."

The Piper

One day the Piper came down the Glen,
Sweet and long and low played he ...
The children followed from door to door
No matter how those who loved might implore,
So wiling the song of his melody
As the song of a woodland rill.

Some day the Piper will come again
To pipe the sons of the maple tree. ...
You and I will follow from door to door,
Many of us will come back no more!
What matter that if Freedom still
Be the crown of each native hill?



Montgomery may have overlooked John McCrae in 1910, but she did not overlook his war story or his famous poem. She wrote to G.B. Macmillan, her friend in Scotland [*My Dear Mr. M.* April 7, 1918]:

You were asking what I recited at the recruiting meetings -- which of course have ceased since conscription came in [Jan. 1918]. Well, I had lots of pieces, mostly patriotic of course. But the one I always give for an encore was "In Flanders Fields," written by one of our Canadian soldiers, who now himself sleeps "somewhere in France." The poem has had a tremendous success. It was reprinted everywhere and likely you have seen it but I enclose a copy on the chance that you have not. I think it is very fine. It was a regular slogan here in the election campaign ...

Amid all the wreck of matter and the crash of worlds
the friendship of "kindred spirits" at least abides.
May the gods be good to you.



Author's note: I began this research a little over 10 years ago when I bought Sir Andrew Macphail's wonderful book about John McCrae and realized that the good doctors had been together with L.M. Montgomery during (in her words) the "Grey times." I visited the beautiful McCrae House in 1997 and have been looking forward to completing this chronicle ever since. My children are distantly related to the clan McCrae -- my son bears the fine middle name of McCrea. I hope that the next time they return to Eilean Donan Castle, they will place a poppy at the memorial there.



Sources

- "Canada's Governor Finds the Frozen North 'Rich'" New York Times. 18 Sept. 1910.
- Cavert, Mary Beth. "Bertie McIntyre." The Shining Scroll. 2005: 4-7.
- Dietrich, Bev. "The Doctor Goes North: John McCrae and the Earl Grey Expedition." 4th Canadian River Heritage Conference. Guelph, ON. 6-9 June 2000.
- "Earl Grey Praises Northcliffe's Town." New York Times. 10 Sept. 1910.
- "Earl Grey, Governor General Now Visiting This Province." The Daily Examiner. 14 Sept. 1910: 1.
- Hopkins, John Castell, ed. The Canadian Annual Review of Public Affairs. Annual Review Pub. Co. 1911: 40.
- Kohler, Konstanze. "Walter and the Pied Piper: An Old Myth Retold by Lucy Maud Montgomery." Kindred Spirits. Spring 1999:22.
- Leacock, Stephen. "Andrew Macphail." Queen's Quarterly. Winter 1938: 449-50.
- Leacock, Stephen, and Alan Bowker. On the Front Line of Life: Stephen Leacock : Memories and Reflections, 1935-1944. Toronto: Dundurn Press, 2004.
- Leacock, Stephen. My Discovery of England. Dodd, Mead and Co.: 1922.
- Lefroy, L. ed. "Literature and Art: Canadian Authors." Canada: An Illustrated Weekly Journal for All Interested in the Dominion. London. 23 Feb. 1907.
- Macphail, Andrew. The Master's Wife. Charlottetown, P.E.I.: Institute of Island Studies, 1994.
- McCrae, John, and Andrew Macphail. In Flanders Fields, and Other Poems. New York: G.P. Putnam's Sons, 1927.
- Montgomery, L. M., G. B. MacMillan, Francis W. P. Bolger, and Elizabeth R. Epperly. My Dear Mr. M: Letters to G.B. MacMillan from L.M. Montgomery. Toronto: McGraw-Hill Ryerson, 1980.
- . Mary Rubio, and Elizabeth Waterston. The Selected Journals of L.M. Montgomery. Toronto: Oxford University Press, 1987.
- . Rilla of Ingleside. Toronto: McClelland & Stewart, 1920.
- . "The Piper." Saturday Night, 2 May 1942, 25.
- Smith, Mary Evelyn. "Remembrances of War and Walter." The Road to L.M. Montgomery. Dec 1998: 1.
- . "Bernard Freeman Trotter = Walter Blythe?" The Road to L.M. Montgomery. Dec 2000: 4.

Images

McCrae and Grey at Norway House: L.M. Montgomery Collection, Archival & Special Collections, University of Guelph Library and imm.confederationcentre.com/english/scrapbooks/g-p2.html

Individual image of McCrae at Norway House

<http://www.grandriver.ca/RiverConferenceProceedings/DietrichB.pdf>

All material in the *Shining Scroll* is the property of the authors and editors. Text and photos from contributors may not be reproduced without consent. *The Shining Scroll* is the newsletter of the L.M. Montgomery Literary Society, Minnesota USA. Carolyn Collins: founder/editor, Mary Beth Cavert: editor and web site, located at: <http://home.earthlink.net/~bcavert/>

LM Montgomery: L.M. Montgomery Collection, Archival & Special Collections, University of Guelph Library

McCrae: Guelph Museums http://guelph.ca/museum/McCrae/story_of_john_McCrae.htm

Sir Andrew Macphail Foundation <http://www.islandregister.com/macphailfoundation.html>

Eilean Donan Adam Cuerde <http://en.wikipedia.org/wiki/Image:EileanDonanRollOfHonour.jpg>

Grave stone image by Roger Davies http://commons.wikimedia.org/wiki/Image:John_McCrae_grave.JPG

Punch image <http://www.w1battlefields.co.uk/flanders/essexfarm.html>

Canadian WW I Posters <http://www.archives.gov.on.ca/ENGLISH/exhibits/posters/bonds.htm>

Other images from author's personal collection.

Andrew Macphail

Macphail Homestead site and biographical information <http://www.macphailhomestead.ca/history.php>

For a review of Macphail's *Fallacy*:

<http://query.nytimes.com/gst/abstract.html?res=990CE5D91E39E333A25750C1A96E9C946196D6CF>

Canadian Medical Association Journal on Macphail

<http://www.pubmedcentral.nih.gov/pagerender.fcgi?artid=1923685&pageindex=1>

By Ian Robertson

<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005015>

<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0008246>

John McCrae

McCrae House in Guelph Museum: John Peddie http://guelph.ca/museum/McCrae/story_of_john_McCrae.htm
and http://www.firstworldwar.com/poetsandprose/McCrae_story.htm

Dianne Burton. "Poppies for Remembrance A Tribute to John McCrae" at
<http://www.westernfrontassociation.com/> see Personal Accounts: Brothers in Arms.

<http://www.world-war-pictures.com/poet-john-McCrae.htm>

Alexis Helmer <http://www.greatwar.co.uk/poems/iffinspn.htm>

Lawrence Moore Cosgrave <http://www.nationmaster.com/encyclopedia/In-Flanders-Fields>

Earl Grey http://en.wikipedia.org/wiki/Albert_Grey,_4th_Earl_Grey

