

introduction

Rosemary Ross Johnston

It is with great pleasure that I introduce this collection of essays that had its genesis in the Sixth Biennial International Conference of the L. M. Montgomery Institute, held 23-27 June 2004.

The essays have all been peer-refereed, and edited. In selecting papers for publication, the editorial team has made the decision to publish a representation of work from scholars at differing points in their careers, emphasising and supporting the idea of the Montgomery Institute as a 'community of scholars.' Thus we may have the work of professors alongside the work of PhD researchers and undergraduate students. We believe that a working community of scholars is vibrant, dynamic and fluid, and we have tried to maintain some of the tension between established scholarship and the new ideas that open up different ways of considering Montgomery and her *oeuvre*.

A publishing collaboration between the L.M. Montgomery Institute (at the University of Prince Edward Island, in Canada) and the Centre for Research and Education in the Arts (at the University of Technology Sydney, in Australia) is both felicitous and edifying; it is an indication of the ongoing interest in Lucy Maud Montgomery and of the spread of her influence across the hemispheres. The theme of landscapes, internal and external, seems particularly appropriate; for many people it is the writing of L. M. Montgomery that has carried the landscapes of Canada, and of course most particularly of Prince Edward Island, to the world. I was once privileged to hear Adrienne Clarkson, then Governor General of Canada, state that as a Chinese immigrant child she learnt most of what she needed to know about her new country and its culture from reading *Rilla of Ingleside*. In my own experience, as an Australian schoolgirl in a rural community, it was through the Anne books that I learnt about Canadian – and to a certain extent Empire – history. I once did very well in a history examination, answering a question on World War I; it was *Rilla* that stimulated my original interest, and gave me most of my prior knowledge about its characters (the Archduke Ferdinand, Lloyd George, the Kaiser, Kitchener, Woodrow Wilson), its geography (Liège, Namur, Brussels, Rheims, Flanders) and its battles (the Marne, the Aisne, Langemarck, Verdun, Vimy Ridge and of course Courcelette).

The Centre for Research and Education in the Arts has an interdisciplinary – and transdisciplinary – focus, and Montgomery research, with its interests that encompass not only the literary, but also the social and cultural, the historical and geographic, the medical and theological, and the artistic (music, folk-lore, and drama), as well as areas

pertaining to life writing and autobiography, church history, photography and even fashion – fits in very well with CREA ethos. It is a tribute to Montgomery's writing and indeed her depiction of landscape, that, as part of her intensely subjective descriptions, so much detail from 'real' life was included, so naturally. This is a writer whose great skills with narrative and storytelling and character, and whose abilities to enchant with words, are matched equally with a discerning and often humorous perception of the wider world.

This is also a writer whose work – despite its 'old-fashioned' urge to lengthy description – does not appear to date. Our three daughters read and enjoy *Anne*. Visits to Prince Edward Island, by researchers and enthusiasts alike, in the shared quest of discovering and experiencing more of Montgomery's work and life-world, show no sign of decreasing; in fact they appear to be growing. The work of the Montgomery Institute plays a significant role in this, through its publications, conferences and other activities, as well as through the ways it attracts the support and participation of high profile people from across the world: the Rt. Hon. Adrienne Clarkson is one, Her Imperial Highness Princess Takamado of Japan is another. When Princess Takamado spoke in 2004 at the University of Prince Edward Island ceremony conferring her with an Honorary Doctorate, she paid a personal tribute to the Institute and to the influences of Montgomery's work on her own life. *Anne* started life as a story for girls; as I have written elsewhere, children's books play a profound role in the making of a national imagination.ⁱ However there is something deeply suggestive of transcending the national in a body of work whose impact has reached from China, to the Australian bush, to a Japanese palace – and of course to many other places as well (as the International Board clearly shows).

We can no longer – assuming we were inclined to – hold on to the romanticised picture of L. M. Montgomery's life that some early biographers and writers of prefaces to various editions of her work would have us believe. The *Journals* of Lucy Maud Montgomery make for sad reading in some parts. Yet just as there is evidence of a profound influence on imaginations beyond those of her own nation, I think there is telling evidence, through its art, of a life that was full and well-lived. 'A writer is like a mirror that has learned to retain each image reflected in it,' writes Kamala Das.ⁱⁱ There is much beauty, much happiness, reflected in the images of the Montgomery mirror. That they sit alongside the images of loss and disappointment reflected in the *Journals*, cannot take away from what *was*, and the artistic representation of it. 'What has been, has been', as the saying goes. The contiguous relationship of life and art, of her actual lived experience of the world and her representation of that world in her books, indicates that life may not always have been 'all right', but certainly was – as it is for most of us – sometimes.

Notes

- ⁱ Australia' in *International Companion Encyclopedia of Children's Literature* (Second edition 2004) ed. Peter Hunt, Routledge, London. pp. 960-983.
- ⁱⁱ North, M. 1991. 'Watching herself/watching her self: Kamala Das' split texts.' *New Literatures Review* 21, p. 48.

remarks

From the Founding Chair of the L. M. Montgomery Institute, Dr Elizabeth Epperly

These remarks were made at the end of the Sixth Biennial International Conference of the L. M. Montgomery Institute, at which the papers in this volume were among those delivered.

As always – and yet always differently – I have been mesmerized during these last few days with the stories people have shared. In our Montgomery discussions here, where scholars and readers come together, where enthusiasts and life-time students share freely, we experience again and again how richly inviting are Montgomery's texts and the people who read from and into them. Economy, architecture, palatable patriarchy, the Victorian sick room and the feminist 'wild zone': we have shared many stories and vantage points, many different views of interior and exterior landscapes.

We have heard about Cecil Rhodes and Cavendish and popular culture's Road to Avonlea. We've heard stories of food rituals, about architectural theory and the recreation of the architecture of the Macneill Homestead, about Village Improvement Societies, and gardens – whether Montgomery's own garden lore and memorabilia shared with George Boyd MacMillan or the gardens of the *Pat* books or the King farm. We shared stories about Arthur John Lockhart's visit with Longfellow, who captures the land of Evangeline in the poem so familiar to Montgomery.

I never thought before about 'flowery passages' as a doubling, through style, of an emphasis on the subject itself. I never before thought of the *Pat* books as having catalogues rather than catalysts; I had not thought of Anne finding the necessity of accepting the apples of experience in an Eden gone wrong where sterility had replaced fertility. In so many ways we heard how 'reality holds its own disappointments, but imagination can soften the blow.'

Again and again we heard about Anne's reception and how Anne has changed lives even as we change the way we read Montgomery in general.

Rachna Gilmore talked about 'contained knowability' and 'inner spaciousness'; she made us feel the heat and density from her Bombay childhood, where she first 'walked through Maud's portal' and claimed Prince Edward Island's idealized landscape as her own. Rosemary Ross Johnston invited us to see how 'landscape is always relational' and how 'thisness' works with a layering of experience and time to make us feel Montgomery's profound way of evoking the kindred infinite in the kindred finite. Through Gilmore and Johnston we experienced what Johnston called a 'landscape braided with female inner space.'

It has been a privilege to hear your words and to join conversations with you. Thank you for a wonderful conference.

palimpsest

Landscape as palimpsest, pentimento, epiphany: Lucy Maud Montgomery's interiorisation of the exterior, exteriorisation of the interior

Rosemary Ross Johnston

Landscape – place, space – is a provocative literary and artistic idea. Cognitive scientists, discussing perception, refer to a concept of 'the embodied, embedded mind' (Clark 1999); landscape is the background and foreground in which humans are embodied (given body in, given life in), and in which they are embedded (given shape and space). It is a liminal and subliminal presence which commits identity, as well as social and, by extension national, attachment.

Literary landscape is not only spatial; it is temporal. The Russian theorist Mikhail Bakhtin's idea of the chronotope¹ (*chronos*=time, *topos*=place) provides an apt way of describing how space is always tuned by time; for Bakhtin, the chronotope (time-space) is 'the organising centre for the fundamental narrative events of a novel' (1981, p.250). In simple terms, the chronotope describes relationships between people and events on the one hand and time and space on the other. Time and space are dynamic co-existing elements of landscape; they are ideologically encoded, culturally threaded. Pieced together in many different ways, they tell stories – stories of the present that may unravel into past, stories not only of now but then, not only of here but there. Imagine landscape as a canvas, freshly painted, but with bits of other older paintings showing through, like a pentimento, and with the colours of the world outside the frame seeping in around the edges.

Lucy Maud Montgomery's representations of landscape (which somehow continue to captivate and enchant despite twentieth century modernism and postmodernism, and twenty-first century focus on the quick grab of action) overtly describe a real-life geography and topography; in Bakhtin's words, 'a definite and absolutely concrete locality serves as the starting point for the creative imagination' (1986, p.49). This locality is in the obvious sense exterior – the condition of land ('scape' is derived from the Middle Dutch suffix *schap* = 'condition'). Landscape is always landscape perceived, just as, in Bal's words, space is place perceived (1985, p.93). Indeed, the cognitive scientists argue that place can only exist in human consciousness through human perception of it. This argument activates the significance of the perceiving

subject – the character who is situated in it (or outside it), perceiving and reacting – and shifts emphasis from traditional ideas of 'setting' to more profound, metaphorical tropes, as 'external forms [are] filtered back through the conscious and unconscious mind' (Stow 1961, p.4). In literary narrative, landscape – the condition of the land – is represented to readers (to be assimilated by their own perceptions) through the narrator or focaliser, as well as, of course, through the subjective perceptions of the author. Thus at both textual and supratextual levels, for both literary character and writer-creator, space or *schap* becomes part of an 'internalisation of external processes' that helps to construct the view of individual self theorised as 'subjectivity' (Turner 1986, p.88).

Subjectivity pertains to the construction of the self as someone in relation to other someones, as an 'I' in a world of other 'I's, and as a performativity of identity, community, and belonging. Any subjective internalisation of external processes and conditions is densely coloured by prevailing socio-cultural ideologies, as well as by the prevailing inner condition of the personal. In this way landscape is not only the way the condition of land is seen and perceived, and the philosophical lens through which this is portrayed; it may also, in a sort of mirroring and replicating, become a reflection of the interiority of the perceiver. A version of this relates to the familiar Shakespearean device of macrocosmic events, such as wild storms, reflecting what is happening in the microcosm.

We can take this notion of interior landscape further. Building on French philosopher Maurice Merleau-Ponty's ideas about whole organism-body-world synergies, the cognitive scientist Andy Clark proposes a concept of 'continuous reciprocal causation': that is, 'the idea that we must go beyond the passive image of the organism perceiving the world and recognise the way *our actions may be continuously responsive to world events which are at the same time being continuously responsive to our actions*' (1999, p.171, my italics). Clark quotes Hilditch's description of action and perception coalescing as a kind of 'free form interactive dance between perceiver and perceived' (p.172). In other words, we organise perception as well as experience it, and this cognitive organisation reflects and influences our physical involvement in the world (Varela et. al. 1991, p. 173).

What does this mean in relation to L.M. Montgomery?

There are four points I want to make here. First, for Montgomery, landscape is always relational, an intimate part of the subjectivity of her protagonists, and an intimate part of her own writerly subjectivity. Anne interiorises the beauty of the natural exterior world, dances with it, and reproduces it as she moves through the often less-beautiful world of people. Emily seeks to capture it, relate to it, and reproduce it in words. For the Story Girl and the children on the Golden Road, the landscape provides a cameo moment of history and geography that is an integral part not so much of their own subjective and intersubjective identities, as that of their

grown-up narrator, Bev. These books can be seen in Bakhtinian terms as an idyllic time space or chronotope – as space that is enclosed by time; indeed, Montgomery notes in her journal that *The Story Girl* is 'an idyl of childhood' (SJ, vol. II, p.20). For Pat, landscape is personal and precious, in some ways so much a part of her belonging that it is something owned – a belonging that becomes a possession that in the end possesses her. Landscape also implies a responsible relationship with the natural world; Montgomery, like the poets, was before her time in environmental consciousness, a Greenie – note for example Emily's spirited protection of Lofty John's Bush and subsequent purchase of it.

The second point is this: Montgomery's landscapes, cosmic as they are, have as their central locus the idea of home, and the powerful associations of coming home, finding home, and making home are part of her ideology of home as ontological beingness. Home is the centre from which the perceiving subject connects or is connected to, in varying degrees, a wider context; it is a concept of space and relationship. At the core of the idea of 'home' is a moral expectation of personal significance and care, a reinforcement of the integrity of subjectivity. And at the rim of home is nation – not just a geography but a history, shared views of the world, shared codes of relationships, shared values and concerns. Canada as nation is most explicit in *Rilla of Ingleside* (1921), and in the Janet Royal/Emily episode concerning 'the land I love', but it is there, implicitly, as 'country of home' in all the books.

Third, landscape is deeply, profoundly, spiritual, imbricated with what Montgomery often refers to as 'soul', and this spirituality becomes part of what Bal calls the 'deep structure' of the text (1983, p.124); as, in her words, place is 'thematised...(it) becomes an acting place rather than a place of action' (1985, p.95). This thematising is inherently Bible-based, particularly in the earlier books where the language is full of biblical phrases and metaphors and snippets of these; despite the doubts and disappointments recorded in her journals, Montgomery's own interior world is God-oriented.

The fourth point relates to landscape as an organization and representation of time and space that braids landscape with inner space, and in particular with female space. Thus the first description of Green Gables serves as an introduction to Marilla's, pre-Anne, barren and cloistered life – it is 'built at the farthest edge of [the] cleared land', 'barely visible from the main road', with a yard that is 'very green and neat and precise', where 'not a stray stick nor stone was to be seen' (p.9).

These are four distinct ideas but in applying various critical hermeneutics to the poetics of Montgomery's landscapes, it becomes apparent that between them there is a coherent and cohesive artistic interconnectivity. This network of connections begins with the postmodern notion of everydayness and the related concept of what Bakhtin calls 'the inserted novellas of everyday life' (1981, p.128) – little day-by-day, what Montgomery would call 'commonplace', stories, complete in themselves, such as, in *Anne of Green Gables* (1908), Anne's going out for tea, or visiting the Island's capital. The critic Mike Featherstone notes that everydayness has an emphasis on the

common, taken-for-granted, 'seen but unnoticed' aspects of everyday life (1992, p.159) that modernism excluded as unimportant or as other. Thus it is often concerned with 'the sphere of reproduction and maintenance ... in which the basic activities which sustain other worlds are performed, largely by women' (1992, pp.160-1). Featherstone contrasts the postmodern celebration of everydayness to the literary tradition of the 'Heroic Life', which among other things is characterised by action, risk and danger, but finds that everydayness is often heroic. There is a sophisticated interplay with this dichotomy in *Rilla of Ingleside* (1921), when, against the awful world landscape of the Great War, Rilla resolves to be 'as brave and heroic and unselfish as I can possibly be' (p.57) and Susan Baker informs Mrs Doctor Dear that she has 'made up her mind to be a heroine' (p.63). There is humour here, but there is also truth.

With this appreciation of the everyday, comes the appreciation of domestic landscapes and the small things associated with them, and one way this can be extrapolated is through the philosophical idea of 'thisness' (*haecceitas*), which was conceived by the Scottish Franciscan monk Johannes Duns Scotus, the Subtle Doctor, (1267?-1308), one of the great thinkers of the Middle Ages. 'Thisness' is a principle of individuation, a celebration of the exquisite particularity of small things, of both their common unity and their formal distinctiveness. For example, Emily's description of 'buttercups in a golden frenzy' (ENM, p.296) describes both the common unity of buttercups – yellow or golden flowers – and their distinctiveness; these particular ones are being tossed by the wind in a frenzy of movement. Montgomery's landscapes share this quality of sameness and difference. Many of them are of similar scenes, Avonlea and Four Winds, for example, or even the view from Anne's Green Gables window, seen every day, but each location is distinctive, personal, exquisitely precise and tuned by that temporal moment – particularities of time and space loaded together, just so. As Captain Jim says in *Anne's House of Dreams* (1917): 'There's going to be a moonrise purty soon, too – I'm never tired of finding out what a moonrise can be over them rocks and sea and harbour. There's a surprise in it every time' (p.59).

In describing thisness, Duns Scotus was seeking to describe truth in philosophical terms as divine revelation. Centuries later, the Jesuit priest-poet Gerard Manley Hopkins (1844-1889) found in thisness a corroboration for his own idea of 'inscape', of absolute particularity: 'there lives the dearest freshness deep-down things' ('God's Grandeur'). Inscap is a concept of delicacy and uniqueness, adding a spiritual quality to perception, and inspiring the revelation of a religious experience out of the observation of an ordinary thing. 'I know the glory of our Lord by it,' he says after seeing a bluebell. 'Its [inscape] is strength and grace' (18 May 1870). A few years later he wrote of a tuft of bleached grass: 'I saw the inscape though freshly, as if my eye were still growing' (12 December 1872).

These concepts of everydayness, thisness and inscape contribute to understandings of how Montgomery organises perception and resonates subjectivity through relational

landscape. A particularly good example is this first description of Emily's 'flash':

It had always seemed to Emily, ever since she could remember, that she was very, very near to a world of wonderful beauty. Between it and herself hung only a thin curtain; she could never draw the curtain aside – but sometimes, just for a moment, a wind fluttered it, and then it was as if she caught a glimpse of the enchanting realm beyond – only a glimpse – and heard a note of unearthly music.

The moment came rarely – went swiftly, leaving her breathless with the inexpressible delight of it. She could never recall it – never summon it – never pretend it; but the wonder of it stayed with her for days. It never came twice with the same thing. Tonight the dark boughs against that far-off sky had given it. It had come with a high, wild note of wind in the night, with a shadow-wave over a ripe field, with a greybird lighting on her window-sill in a storm, with the singing of 'Holy, Holy, Holy' in church, with a glimpse of the kitchen fire when she had come home on a dark autumn night, with the spirit-like blue of ice palms on a twilight pane, with a felicitous new word when she was writing down a 'description' of something. And always, when the flash came to her, Emily felt that life was a wonderful, mysterious thing of persistent beauty.

(ENM, p.6)

'The flash' could also be described in terms of another related literary concept, that of the epiphany, described in the novels of the Irish expatriate writer James Joyce (1882-1941). Joyce's concept of epiphany and the 'epiphanal moment' relates to what he calls *claritas*; he uses the *quidditas* ('whatness') of scholasticism and his own concept of 'radiance' as his points of definition:

This is the moment which I call epiphany. First we recognise that the moment is one integral thing, then we recognise that it is an organised composite structure, a thing in fact: finally, when the relation of the parts is exquisite, when the parts are adjusted to the special point, we recognise that it is that thing which it is. Its soul, its whatness, leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany.

(*Stephen Hero* 1944, p.213)

Joyce's ideas have their critics but the fact remains that this notion of the epiphany presents another type of lens through which to view the spiritual potential of the everyday. These special moments of perception, like Emily's 'flash', may appear as a revelation of what Cory calls 'the operative and essential presence of God' (1948, p.227), what Joyce liked to call the 'incarnation'. And both Hopkins' inscape and Joyce's epiphany occur as some everyday object is momentarily infused with a mystical revelation, not just of beauty, but in some subtle way of the human experience. This relates also to Emily's metaphysical experiences – the dream about Ilse's mother, the finding of little Allan Bradshaw, the mystical call to Teddy that saved him from sailing in a doomed ship.

Landscape for Montgomery is to be read as sacred script; the metaphor of reading and writing runs all through the *Anne* series (see Johnston 1997). The moment in *Anne of the Island* (1915) when Gilbert is dying and Anne keeps vigil is not only a moment of

revelation, and of epiphany when he recovers; it is also overtly encoded on both a Biblical intertext and another version of her trope of reading: 'There is a book of Revelation in everyone's life, as there is in the Bible. Anne read hers that bitter night, as she kept agonised vigil through the hours of storm and darkness' (p.214). The macrocontext becomes a landscape of metaphor as it echoes the storm raging within the watching and waiting Anne. There is another, more prolonged watching and waiting in *Rilla of Ingleside*, although there, as in *Anne's House of Dreams*, there is frequently a cruel and ironic mismatch between interior and exterior landscapes; as Anne grieves baby Joy's death, 'the bloom and sunshine of the Four Winds world grated harshly on her' (pp.117-8), and in *Rilla*, those at home keep wartime vigils in a beautiful landscape that remains untouched while 'the whole face of the world seemed changed' (p.44). Montgomery's *Journals* replicate this sense of mismatch in another way, a point to which I will return a little later. Here, however, at the moment of crisis concerning Gilbert's illness, exterior landscape is at one with interior landscape. And when the news comes that Gilbert is safe, Anne's inner landscape – her mindspace – is exteriorised in images of new beginnings that carry a reiteration of the 'all-rightness' interior/exterior at the end of *Anne of Green Gables* into this later text:

The rain was beating down over the shivering fields. The Haunted Wood was full of the groans of mighty trees wrung in the tempest, and the air throbbed with the thunderous crash of billows on the distant shore ...

the storm raged all night, but when the dawn came it was spent. Anne saw a fairy fringe of light on the skirts of darkness. Soon the eastern hill-tops had a fire-shot ruby rim. The clouds rolled away into great soft, white masses on the horizon; the sky gleamed, blue and silvery. A hush fell over the world...

Long after Pacifique's gay whistle had faded into the phantom of music and then into silence far up under the maples of Lovers' Lane Anne stood under the willows, tasting the poignant sweetness of life when some great dread has been removed from it. The morning was a cup filled with mist and glamour. In the corner near her was a rich surprise of new-blown, crystal-dewed roses. The trills and trickles of song from the birds in the big tree above her seemed in perfect accord with her mood. A sentence from a very old, very true, very wonderful Book came to her lips: 'Weeping may endure for a night but joy cometh in the morning'.

(*Anne of the Island*, p.214, p.216)

At the centre of Montgomery's relational landscapes is 'home', and home is the pivot of identity and of relationship with world for Anne, Emily, Jane, Pat – part of their sense of selfhood and becoming. For *Rilla*, home grows into Canada as nation-home. In *The Story Girl* (1911) and *The Golden Road* (1913), home is extended to a yearning conception of Island as home. Of all Montgomery's books these are the two that are most overtly retrospective, and their narrator describes PEI as part of the consecrated landscapes of childhood. This representation of the everyday of youth, remembered, feels as much a part of Montgomery's retrospective as Bev's (despite the fact that they were written relatively early in her career) and her literary construction of landscape in these books is given an edge of the already lost. Memory, says Gillet, is not a

'falling away from the present' but an 'activity of the present' (1991, p.78); the retrieved images in *The Story Girl* give unity to a narrative that creates and/or re-creates childhood as a landscape of summer, encoded with Scotus' 'thisness', Joyce's 'radiance', Hopkins' 'inscape'. Sometimes a thisness of image results in a descriptive passage inserted as a vignette, standing for other, similar moments of story time that are not described. In Chapter XXV of *The Story Girl*, we read:

One warm Sunday afternoon in the moon of goldenrod, we all, grown-ups and children, were sitting in the orchard by the Pulpit Stone, singing sweet old gospel hymns...

The whole scene comes out clearly for me in memory – the arc of primrose sky over the trees behind the old house, the fruit-laden boughs of the orchard, the bank of goldenrod, like a wave of sunshine, behind the Pulpit Stone, the nameless colour seen on a fir wood in a ruddy sunset. (p.218)

Remembering and revisiting youth from the vantage point of age and success, as Bev does, adds a strong sense of temporality; the books are constructed as a retrospective encounter with a part of life story that is 'far away'. The acuity of perception in descriptions such as these works to slow down the linearity of narration into a type of loving close-up. Such moments serve two disparate functions: they fuse the narrator-protagonist into a moment of reach rather than distance, while overtly panning out to a temporal textual frame that brings into view wider perspectives of 'time-space' and of 'being-in-the-world' proposed by the text.'

When those of us who are still left of that band of children who played long years ago in the old orchard and walked the golden road together in joyous companionship, foregather now and again in our busy lives and talk over the events of those many merry moons – there are some of our adventures that gleam out more vividly in memory than the others, and are oftener discussed. (p.187)

This time-space, caught in a sort of time capsule, is beautiful and evocative but now part of an inaccessible past. Bev's words are elegiac: 'It was enough to be glad and young with spring on the golden road' (p.127); elsewhere he makes mention of 'that rare and beautiful friendship which was to last all our lives, enriching and enstarring them' (p.251). The passing of time becomes an increasing concern for Montgomery, and is to induce a cryptic melancholy, particularly in some of the later inserted texts such as *Anne of Ingleside* (1939). For Ricoeur, such constructions and reconstructions of time have at their heart 'the secret relation between eternity and death' (1985, p.100, p. 101). He also writes:

What I am calling here the fictive experience of time is the temporal aspect of this virtual experience of being-in-the-world proposed by the text ... Short of the reception of the text by the reader and the intersection between this fictive experience and the reader's actual experience, the world of the work constitutes what I shall call a transcendence immanent in the text.

Whereas specificity of 'place', Prince Edward Island, is for Montgomery an enabling dynamic – an immanence (deeply within) and a transcendence (profoundly without)

– the passing of 'time' becomes an increasing constraint. This is why the special moment is to be treasured. As the chronotope, and the theory of relativity on which it is based, demonstrate, time is not an absolute. Emily experiences two years in her first two days at New Moon; the Story Girl asks, 'Doesn't it seem a long, long time to you since we left home this afternoon? And yet it is only a few hours' (p.260). Time going fast is sometimes related to happiness, as for the Story Girl, and in the end of *Green Gables* when Anne is reconciled to Gilbert and says to Marilla, 'Were we really there half an hour? It seemed just a few minutes' (p.256). But the literary dynamic of temporality can also inject threat and urgency; the time that once slipped through Anne's fingers like a rosary begins to gobble, as when Little Jem is 'shortened' (taken out of long baby gowns); 'But it will be rompers next – and then trousers – and in no time he will be grown up,' she sighs (p.223).

Indeed, a 'leit-motif' of loss threads its way all through *Anne's House of Dreams*, despite the promised fulfilment and consummation of the title. Marilla loses Anne to Four Winds, Captain Jim has lost Margaret, Anne loses Joy, Leslie had lost everything, and in the end Anne loses the House of Dreams itself. Time brings loss but paradoxically landscape is wrapped by time into the 'timelessness' of what Montgomery calls 'a kindred infinite' (p.214). When Anne leaves the House of Dreams, she realises that the only real change at the old house will be her absence:

She was going away, but the old house would still be there, looking seaward through its quaint windows. The autumn woods would blow around it mournfully, and the grey rain would beat upon it and the white mists would come in from the sea to enfold it; and the moonlight would fall over it and light up the old paths ... There on that old harbour shore the charm of story would linger; the wind would still whistle alluringly over the silver sand-dunes; the waves would still call from the red rock-coves. 'But we will be gone,' said Anne through her tears. (p. 224)

The perfection of the 'olden time' referred to in the dedication of *Anne's House of Dreams* is no longer possible. All the same images of home and home-ness are present: lights shining out into the dark; fires in hearths bespeaking warmth and friendship and 'good fellowship' (p.210). But now there are other symbols; for Anne, the sound of the sea comes to remind her of the changes that have come into her life: 'its haunting murmur was ever in her ears' (p.45). Life becomes a chiaroscuro of light and shadow, reflected in the cosmos during the symbolical sighting of 'the faint, mysterious shadow of Venus'; Anne says, 'You can see it so plainly haunting your side when you look ahead; but when you turn to look at it – it's gone.' The haunting shadow – palimpsest – pentimento – beneath this book is in the world beyond the text – it is the Great War: *Anne's House of Dreams* was published in 1917.

This sense of ephemerality can also be seen in the *Emily* trilogy (1923, 1925, 1927) where the author's presence as narrator adds paradoxically both immediacy and distance; Montgomery, going through her journals, is writing of her own youthful interior landscapes, but, at the same time (and probably unconsciously), creating a narrator (or implied author) who is omniscient about the fictive future constructed by

text because it has already slipped into her lived past. In these texts, unlike *The Story Girl* and *The Golden Road*, landscapes of childhood evolve into landscapes of adolescence and young womanhood, which are increasingly interiorised, despite artistic success, against the pulse of personal loss. The Disappointed House is a metaphor of the lack of fulfilment brought about by such loss.

Montgomery's houses are always figuratively significant. Houses have thresholds and doors that keep out and keep in, but Montgomery's houses spill over the thresholds into a phenomenology of landscape where home and place become one. Marilla has kept life and the messiness of flowers outside, but from the moment on that first morning when Anne pushes up the window – which 'went up stiffly and creakily, as if it hadn't been opened for a long time' (p.31) – Anne begins to break down any barrier between outside and inside. Anne at her window is Anne in the security of home; in the famous example at the end of the first book there is a looking outwards that constitutes a deep looking inwards, and a deep peace related to a decision about home. The snapshot of Emily at the end of *New Moon* is similarly constituted; here again is landscape as relational – part of her identity and dreams of identity, playing a role in who she is and who she will become. It is also landscape gathered together, with acute inscape and thisness, from the centrality of home – she is in the room that used to belong to her mother, she has been reunited with her history:

At sunset Emily sat in the look-out room. It was flooded with soft splendour. Outside, in sky and trees, were delicate tints and sweet sounds. Down in the garden Daffy was chasing dead leaves along the walks. The sight of his sleek, striped sides, the grace of his movements, gave her pleasure, as did the beautiful, even, glossy furrows of the ploughed field beyond the lane, and the first white star in the crystal-green sky.

The wind of the autumn night was blowing trumpets of fairyland on the hills; and over in Lofty John's bush was laughter – like the laughter of fauns. Ilse and Perry and Teddy were waiting there for her ... She would go to them – presently, not yet. She was so full of rapture that she must write it out before she went back from her world of dream to the world of reality. (p.299)

Here is the intense realisation of an everyday moment, a specific moment of time in an ongoing space. Outside is a domestic rural scene made distinctive by that moment: the children playing, the cat, the fresh-ploughed field, the heavenly 'first white star'; but the exterior splendour is in the room as well, and in Emily. It highlights another pre-occupation which is operating at a subtextual level: the place of writing and beauty in Emily's life and the concomitant tensions created between life and art. Metafictively, the artist self has achieved her purpose: the sequence of freeze frames has been caught and is held, in 'black ink' (Shakespeare, 'Sonnet 65'). Art for this moment has won, although Emily will go down to her friends – life – 'presently'.

Like all Montgomery's landscapes, this is a very visual description, and its very visuality provokes the idea of considering her work in terms of another interpretive schema, that of the visual arts concept of 'genre painting'. Genre painting was developed by Dutch artists of the seventeenth century as they actively resisted

contemporary European conventions of the classical Roman tradition, which focused heavily on religious subjects, and focussed instead on everyday scenes in genteel but ordinary middle class life. They painted pictures of home, both interiors and exteriors. Genre painting was made popular by Jan Vermeer and Pieter de Hooch, who, with others, concentrated mainly on the portrayal of women carrying out their domestic routines. This clearly relates to the postmodern literary idea of everydayness. Great attention was given to precise detail and also to light, especially sunlight streaming into rooms through windows and doors. Genre painters created visual images of thisness: 'this' light, 'this' place, 'this' moment, exploring in a subtle but complex way the endless possibilities and paradoxical ongoingness of relational domestic time-spaces.

Consider this early description of Green Gables in terms of genre painting:

The kitchen at Green Gables was a cheerful apartment – or would have been cheerful if it had not been so painfully clean as to give it something of the appearance of an unused parlour. Its windows looked east and west; through the west one, looking out on the backyard, came a flood of mellow June sunlight; but the east one, whence you got a glimpse of the bloom-white cherry-trees in the left orchard and nodding, slender birches down in the hollow by the brook, was greened over by a tangle of vines. (p.9)

Consider also these passages from *Emily* on her arrival at New Moon:

Emily, fighting desperately for self-control, went into the sitting-room. It was much more cheerful than the kitchen. The floor was covered with gay-striped homespun, the table had a bright crimson cloth, the walls were hung with pretty, diamond-patterned paper, the curtains were of wonderful, pale-red damask with a design of white ferns scattered all over them. (p.49)

That first Saturday and Sunday at New Moon always stood out in Emily's memory as a very wonderful time, so crowded was it with new and generally delightful impressions. If it be true that we 'count time by heart-throbs,' Emily lived two years in it instead of two days. Everything was fascinating, from the moment she came down the soft polished staircase into the square hall that was filled with a soft rosy light coming through the red-glass panes of the front door. (p.55)

Cousin Jimmy came down from the barns carrying brimming pails of milk, and Emily ran with him to the dairy behind the cook-house. Such a delightful spot she had never seen or imagined. It was a snow-white little building in a clump of tall balm-of-Gileads. Its grey roof was dotted over with cushions of moss – like fat, green-velvet mice. You went down six sandstone steps, with ferns crowding about them, and opened a white door with a glass panel in it, and went down three more steps. And then you were in a clean, earthy-smelling, damp, cool place with an earthen floor and windows screened by the delicate emerald of young hop-vines, and broad wooden shelves all around, whereon stood wide, shallow pans of glossy, brown ware, full of milk coated over with cream so rich that it was positively yellow. (pp.56-7)

These are all verbal examples of genre painting, marked with the day-by-day intimacy of domestic lives. They are carefully observed images of the capacity of real life, ordinary life, to contain beauty.

Part of this beauty is the interaction and overlap of spiritual and physical. The idea of the 'aisling', the Irish dream genre, opens a way of considering imageries of landscape as both human and spatial, blended. The aisling, of Irish folk lore, refers to a dream, a vision, an apparition, or a poetical description of these. Aislings feature in Irish poetryⁱⁱ and traditionally focus on the figure of a woman merging with, becoming one with, landscape, and just for a moment being lifted out of the everyday.ⁱⁱⁱ Their distinguishing feature is sharpness of image, fleeting but contained, as within a dream.

One of the most well-known examples of the aisling is the image of the girl whom Stephen Dedalus sees wading in the sea off Dollymount (*A Portrait of the Artist as a Young Man* 1960, pp.171-2). In what Joyce would call an epiphany, this captures, in specific detail, the silence and stillness which seems to make the girl at one with the sea – 'a strange and beautiful sea-bird'. The whole scene is set as a transcendent contrast within an everyday frame of the loud and crude noise of the schoolboys playing in the water.

There is a similar transcendent contrast in *Anne's House of Dreams*, and Owen Ford's first meeting with Leslie, his landlady – 'One doesn't expect a goddess for a landlady!' – is narratologically extended by reading it as a type of aisling, as a type of dream vision where woman and landscape merge as one:

As they entered the yard Leslie came out on the veranda from the side door, peering through the gloom for some sign of her expected guest. She stood just where the warm yellow light flooded her from the open door. She wore a plain dress of cheap, cream-tinted cotton voile, with the usual girdle of crimson ... Leslie's dress was cut a little away at the neck and had short sleeves. Her arms gleamed like ivory-tinted marble. Every exquisite curve of her form was outlined in soft darkness against the light. Her hair shone in it like flame. Beyond her was a purple sky, flowering with stars over the harbour. (*Anne's House of Dreams*, pp.207-8)

This description of Leslie is a dream-like moment that is given impact by the absolute shock of Owen Ford, who we are told had expected 'the usual hustling country housewife who takes in boarders to earn an honest penny' and instead is confronted by what he describes to Anne as 'a veritable sea-queen' (p.138). A second example is from *Rilla of Ingleside*:

Kenneth sat very still and silent, looking at Rilla – at the delicate silhouette of her, her long lashes, her dented lip, her adorable chin. In the dim moonlight, as she sat with her head bent a little over Jims, the lamplight glinting on her pearls until they glistened like a slender nimbus, he thought she looked exactly like the Madonna that hung over his mother's desk at home. He carried that picture of her to the horror of the battlefields of France. (*Rilla of Ingleside*, p.146)

This narrative configuration of the aisling has Rilla at centre, a dream-like Madonna, but the strength of the image lies in the contrast between the picture itself, and how Rilla is feeling about how she is looking (that is, the contrast between Rilla's interior and exterior). It is a deceptively simple description operating on several levels: an

iconic image (the aisling), an everyday context – verandah, crying baby, Susan's chatter; and, in the world beyond the text, seeping in, the landscape of war.

Eric's first glimpse of Kilmeny provides an excellent example of a traditional aisling:

Under the big branching white lilac-tree was an old sagging wooden bench; and on this bench a girl was sitting, playing an old brown violin. Her eyes were on the far horizon and she did not see Eric. For a few moments he stood there and looked at her. The picture she made photographed itself on his vision to the finest detail, never to be blotted from his book of remembrance. To his latest day Eric Marshall will be able to recall vividly that scene as he saw it then – the velvet darkness of the spruce woods, the overarching sky of soft brilliance, the swaying lilac-blossoms, and amid it all the girl on the old bench with the violin under her chin'. (*Kilmeny of the Orchard*, p.53)

The idea of the aisling accords with the depiction of Leslie and Kilmeny as objects of the male gaze – the looked upon, the admired exterior; there is very little sense of their inner lives. Rilla on the other hand is object only for this moment; access to her journal provides reader awareness of her powerful subjectivity and even here we are told what she is feeling. This idea of inner life as power is significant. Feminist writing notes that the *kunstlerroman*, the traditional novel of the coming of age of the artist, has been appropriated by women as a genre in which inner life exerts imaginative power over outer life, as, for example, Valancy does, in *The Blue Castle* (1926), when she constructs a landscape of dreams to escape what she feels is an inhospitable world.

Valancy had lived spiritually in the Blue Castle ever since she could remember. She had been a very tiny child when she found herself possessed of it. Always, when she shut her eyes, she could see it plainly, with its turrets and banners on the pine-clad mountain height, wrapped in its faint, blue loveliness, against the sunset skies of a fair and unknown land. (p.5)

Valancy is the creation of an artist. Rachel Blau de Plessis notes that this twentieth century feminist reworking of the *kunstlerroman* uses the female artist as literary 'motif', dramatically encoding the conflicts 'between any empowered woman' and the 'barriers to her achievement' (1985, p.84). The *Emily* books are clear examples of *kunstlerromane* but it seems to me that the real *kunstlerromane*, the real stories of conflicts between art and life are Montgomery's own journals. Again, I will return to this point. For now it is enough to say that these add a subtle, sometimes perplexing, palimpsest to the *Emily* books and to their representation of the connectivity between landscape, life, art and beauty, as in the passage below:

How beautiful was this old garden which Cousin Jimmy loved! How beautiful was old New Moon farm! Its beauty had a subtly romantic quality all its own. There was enchantment in the curve of the dark-red, dew-wet road beyond – remote, spiritual allurements in the Three Princesses – magic in the orchard – a hint of intriguing devilment in the fir wood. How could she leave this old house that had sheltered and loved her – never tell me houses do not love! – the graves of her kin by the Blair Water pond, the wide fields and haunted woods where her childhood dreams had been dreamed? All at once she knew she could never leave them – she knew she had never

really wanted to leave them ... 'I belong to New Moon – I stay among my own people,' she said. (*Emily Climbs*, p. 301)

Here landscape is stretched into past, present and future – the apocalyptic time-space of the whole human condition – *schap*. An interior decision is made within an external context and is given an epic dimension (Lefebvre 1991, p.12). In a web of time-spaces, Montgomery represents the associative patterns of Emily's inner thoughts and subjectivity, made complex by the inclusion of the implied second person comment in the gnomic present (the narrator's sudden appearance as 'me' in the present tense, 'never [you understood] tell me that houses do not love!' which also brings the reader into sudden focus as the 'you'). Here is a matrix of fictive time, writer time and reader time. Once again home is centre, and landscape is soul friend. Gay, after Noel has broken off their engagement, sits at her window and finds a similar comfort:

A red, red sun was sinking between two young spruces in Drowned John's hill pasture. After it disappeared there came the unearthly loveliness of a calm blue winter twilight over snow. A weird moon with a cloud-ribbed face was rising over the sad, dark harbour. Winter birches with stars in their hair were tossing all around the house. There was a strange charm about the evening. (*A Tangled Web*, p.237)

And note the interweaving of landscape and subjectivity in these further passages from *Emily*:

This evening was very delightful. I had a good time with myself, out in the garden. It was lovely there tonight with the eerie loveliness of a fine November evening. At sunset there had been a little shower of snow, but it had cleared off, leaving the world just lightly covered, and the air clear and tingling ... A big smoky-red hunter's moon was just rising above the tree-tops. There was a yellow-red glow in the west behind the white hills on which a few dark trees grew. The snow had banished all the strange deep sadness of a dead landscape on a late fall evening, and the slopes and meadows of old New Moon farm were transformed into a wonderland in the faint, early moonlight. The old house had a coating of sparkling snow on its roof. Its lighted windows glowed like jewels. It looked exactly like a picture on a Christmas card ...

All the world was before me to see and learn and I exulted in it. The future was mine – and the past, too. I felt as if I had been alive here always – as if I shared in all the loves and lives of the old house. I felt as if I would live always – always – always – I was sure of immortality then. I didn't just believe it – I felt it. (*Emily Climbs*, p. 210, p.211)

I've been out for a moonlit soft shoe tramp. There was a nice bite of frost in the air and the night was exquisite – a frosty, starry, lyric of light. Some nights are like honey – and some like wine – white wine – some clear, sparkling, fairy brew that rather goes to one's head. I am tingling all over with hope and expectation and victory over certain principalities and powers that got a grip on me last night about three o'clock.

(*Emily's Quest*, p. 159)

Even six-year-old Marigold's inner world – eyes 'still growing' – is informed and transformed by landscape:

Tonight everything seemed to drift through her consciousness in a dreamy, jumbled

procession of delight, big and little things, past and present, all tangled up together.

(p.34)

She had never seen the whole harbour at one time before; and the sunset was a rare one even in that island of wonderful sunsets. Marigold plunged her eyes into those lakes of living gold and supernal crimson and heavenly apple-green – into those rose-coloured waters – those far-off purple seas – and felt as if she were drowning ecstatically in loveliness. Oh, there was the Hidden Land – there beyond those shining hills – beyond that great headland ... there in that dream city of towers and spires whose gates were pearl. It was not lost to her.

(*Magic for Marigold*, p.39)

It is beauty, even more than art, which captivates Emily, and it is sensitivity to the beauty of the world around her that resonates her inner space:

She was sitting at her open window. The night outside was like a heavy, dark, perfumed flower. An expectant night – a night when things intended to happen. Very still. Only the loveliest of muted sounds – the faintest whisper of trees, the airiest sigh of wind, the half-heard, half-felt moan of the sea.

'Oh, beauty!' whispered Emily, passionately, lifting her hands to the stars. 'What would I have done without you all these years?'

Beauty of night – and perfume – and mystery. Her soul was filled with it. There was, just then, room for nothing else. She bent out, lifting her face to the jewelled sky – rapt, ecstatic

(Emily's Quest, p.207).

There is another representation of the artist's inner space – in this case, Walter's – in *Rainbow Valley* (1919). This is a time-heavy, space-stable chronotope, with an intertext of past ('had always', 'lang syne') and present, and implicit future. The narrative underwrites the immediacy of current experience with a knowledge of impending loss that coats perception with the capacity for transcendence:

On his last evening at home they went together to Rainbow Valley and sat down on the bank of the brook, under the White Lady, where the gay revels of olden days had been held in the cloudless years. Rainbow Valley was roofed over in a sunset of unusual splendour that night; a wonderful grey dusk just touched with starlight followed it; and then came moonshine, hinting, hiding, revealing, lighting up little dells and hollows here, leaving others in dark, velvet shadow ...

Walter looked around him lingeringly and lovingly. This spot had always been so dear to him. What fun they all had had here lang syne. Phantoms of memory seemed to pace the dappled paths and peep merrily through the swinging boughs – Jem and Jerry, bare-legged, sunburned schoolboys, fishing in the brook and frying trout over the old stone fireplace, Nan and Di and Faith, in their dimpled, fresh-eyed childish beauty. Una the sweet and shy, Carl, poring over ants and bugs, little slangy, sharp-tongued Mary Vance – the old Walter that had been himself lying on the grass, reading poetry or wandering through palaces of fancy. They were all there around him – he could see them almost as plainly as he saw Rilla – as plainly as he had once seen the Pied Piper piping down the valley in a vanished twilight.

(*Rilla of Ingleside*, p. 134, p.136)

Conclusions

Landscape is 'read' by Montgomery, and then 'written' by her, as being interior and exterior; relational; a powerful dimension of home; the representation and consolation and edification of inner secret space; and profoundly spiritual. If we abide by postmodern injunctions re 'the death of the author', and simply focus on the texts themselves, this is all that needs to be said. But the publication of the journals (and letters) presents other texts that surely must also be considered as part of the *oeuvre*. The journals were carefully edited and revised by their author and left by her to be read; long letters to various others have been painstakingly transcribed into them; photographs have been inserted. Her expressed urge to use the journals as a place to 'write it out' and for 'grumbles' does not really explain the need to prepare it for posterity. Whatever her reasons, the *Journals* increasingly constitute a sometimes dark and disturbing palimpsest to her novels, and a dark and disturbing *kunstlerroman*. But – the *kunstlerroman* is claimed by feminist writers as a novel of agency. Hirsch notes that they offer a solution to lack of harmony between outer life and inner needs, and that: '[t]he celebration of the imagination is the celebration of individual power over ... a dissatisfying social world'(1983, p.46).

As I read the journals, I am saddened by the problems Montgomery faced in what was surely a 'dissatisfying social world' – tensions in the family and church, terrible world events, and dubious medical practices. Yet I believe that the *Journals* are not an intertext but a hypertext, a non-linear commentary that gives another side of the picture but not the whole picture. Read the fourth volume against *Mistress Pat* (1935), where there is a sense of time weariness even in the chapter headings (up to 'The Eleventh Year'), but where there is also humour, delight in character and cheerful perception of human foible. There is, too, a brooding delight in landscapes of home, and a symbolic purification by fire. Pat's heart is then like 'an unlighted room' (p.271), but in the closure, beyond the romance, is the clear message that 'Love did not ... could not die' (p.276) – an idea echoed at the end of the *Journal, Volume IV*: 'I think the wounds will heal up wholesomely now' (*SJ*, vol. IV, p. 373).

We can only speculate about the ambiguities in texts and journals, and what they tell us and why, but their correlations and disjunctions indicate a multi-faceted, complex artistic personality who, I think, above all craved the disposition of her own space. This is much more than a room of one's own; it is much more than space for the artist. Montgomery's life circumstances meant that she was always, until the purchase of 'Journey's End', dependent for the space of her living on others (grandmother, stepmother briefly, the parishes of Leaskdale and Norval). It is no surprise that *Jane of Lantern Hill*, written in 1937, is about finding a house and making a home (on the Island of course). Hermann writes: 'The disposition of space ... is above all an image of power, the maximum power being when one can dispose of the space of others' (1981, p.168); Foucault notes that 'space is fundamental in any exercise of power' (During 1993, p.144). Montgomery never until the very end had the power to dispose

of her own space. As Rowan comments, those who have been deprived of their own agency can only articulate subjective power through 'their potential for opposition' (1992, p.71). Thus the *Journals* may be seen as an example of 'spatial opposition' (Bal 1985, p.44), as what feminist conventions refer to as the 'Dark Continent', the 'female space' of a 'wild zone' (Showalter 1981, p.201).

So, the complicated picture of the woman behind the writer – the life-writer, the autobiographer – can be read as a testament to the different roles and myths of identity by which we all live. The myths of self created by Montgomery are intrapersonally conjoined in images that shift in and out of focus, rather like 'the Murray look' on a face that bears no physical resemblance to the Murray concerned. The ideas, noted earlier, of action and perception dancing together, and of the external world as being continuously responsive to our actions, invoke questions that seem presumptuous but are none-the-less intriguing, about Montgomery's own organisation of perceptions. In her later life, as in Anne's earlier life, it was the world of people that let her down. It is only landscape, and the memory of one landscape in particular, that remain faithful.

Thus the romantic love scene at the end of *Anne of the Island*, rather than being sadly ironic in the light of Montgomery's own marriage, can be read as a positive reflection of what she celebrates most, a landscape of dream, constituted and reconstituted, *en abyme*. This dream is love, but it is not what it appears, or not only what it appears – the love between a man and a woman. It is love for the natural world, for 'place'. Because of course, the strongest and most powerfully-drawn presence in both her books and her *Journals* – the one to which she returns again and again, is not the Story Girl, not Anne, not even Emily, but the Island itself. It is her love affair with the Island, her inner history with it, her spiritual engagement with its geography, that most articulates her artistic and personal selfhood.

When Gilbert came the next afternoon he found Anne waiting for him, fresh as the dawn and fair as a star ...

The day was beautiful and the way was beautiful. Anne was almost sorry when they reached Hester Gray's garden, and sat down on the old bench. But it was beautiful there, too – as beautiful as it had been on the far-away day of the Golden Picnic, when Diana and Jane and Priscilla and she had found it. Then it had been lovely with narcissus and violets; now golden-rod had kindled its fairy torches in the corners and asters dotted it blue. The call of the rook came up through the woods from the valley of birches with all its old allurements; the mellow air was full of the purr of the sea; beyond were fields rimmed by fences bleached silvery grey in the suns of many summers, and long hills scarfed with the shadows of autumnal clouds; with the blowing of the west wind old dreams returned. (Anne of the Island, p. 218)

Here the implied quotation of the 'faraway day of the Golden Picnic', the interweaving of 'now' with past, the reference to a different season ('then it had been lovely with narcissus and violets'), all emphasise that what is most lovingly being described is not so much the lovers as this 'place': the 'beautiful way' elongating from

the flowers in the old garden to the birds, the fields beyond, the sea, the clouds and the wind. Note what happens as Anne and Gilbert become:

king and queen together in the bridal realm of love, along winding paths fringed with the sweetest flowers that ever bloomed, and over haunted meadows where winds of hope and memory blew. (p.221)

The narrative has slipped into another idyllic-pastoral chronotope, and Anne and Gilbert have become archetypal lovers – have for this moment taken on universal identities, have for this moment shed their Anne-ness and Gilbert-ness, becoming part of what Bakhtin calls 'Great Time' – or 'the perspectives of centuries' (1986, pp.1-9). This lifting out of 'real' time into dimensions of 'eternal' time is described in landscape imageries: of past – 'haunted', 'memory' – of present, and now also of fictive future, implied in the phrase 'winds of hope', which is an example of the 'inclusion of the future crowning the fullness of time' (Bakhtin 1986, p.42).

It is also an example of what we noted earlier in relation to *House of Dreams*: the timelessness of 'the kindred infinite.' The theory of 'critical spatialism'^{iv} is based on the idea of the infinite – the conception of the forever beyond – as a substantive point of commonality and community. It is a perspective that connects humans to something more than themselves, to the spiritual spaces of cosmic relationship, and what Bakhtin calls '*Not-I* in me, something greater than me in me' (1986, p.146). Indigenous cultures write this into the skin of their everyday lives.

Critical spatialism and literary and artistic optics, such as everydayness, thisness, inscape, epiphany, genre painting, the aising, help us to understand the power of Montgomery's landscapes. They demonstrate, on the one hand, the precision and excellence with which she melds perception and subjectivity to create absolutely specific time-spaces that are physical, emotional, and spiritual; and on the other hand, how she does so with a gaze that is infinite-focussed. Montgomery is a wonderful storyteller, and a wonderful creator of character, but stories and characters cannot with integrity be divorced from their symbiotic relationships with landscape. Her own relationship with the landscapes she loves is sometimes almost unbearably wistful as time becomes more and more a symbol of loss, but it is one of teleological significance, and comes together with spiritual ontologies of being in a fasciculate – tied-up together – relationship. For Montgomery the artist and Montgomery the woman, Prince Edward Island landscapes represent, in both her exterior and interior worlds, genealogies and cultures of immanence and transcendence – as mindscape – indeed, as soulscape.

Notes

- i The word 'chronotope' (*xronotop*) was not invented by Michail Michailovitch Bakhtin; it was a mathematical term relating to Einstein's theory of relativity which redescribed time not as the objective absolute of Newtonian physics, but rather as subjective, changeable, multiple,

and dependent on the position of the observer. In the words of Holquist, it gives 'an optic for reading texts as x-rays of the forces at work in the culture system from which they spring' (1981, pp. 425-7).

- ii See, for example, Heaney, S. 1975, 'Aisling', p. 48 and Clarke, A. 1976, 'Aisling', p. 124.
- iii There have been several recent studies linking the folk traditions of the aisling with the folk lore of the American West. See, for example, Wilgus, and Long-Wilgus, E.R. 1992, 'The aisling and the cowboy ... and factory girl'.
- iv It is also an example of what we noted earlier in relation to *House of Dreams*: the timelessness of 'the kindred infinite'. See Johnston, R. 2002, 'Beyond postmodernism': Spatialism and the representation of the infinite', *CREArTA*, vol. 2, no. 2, pp. 3-13.

References

- Bakhtin, M. M. 1981, *The Dialogic Imagination*, ed. M. Holquist, trans. C. Emerson & M. Holquist, University of Texas Press, Austin.
- Bakhtin, M. M. 1986, *Speech Genres and Other Late Essays*, University of Texas Press, Austin.
- Bal, M. 1985, *Narratology: Introduction to the Theory of Narrative*, trans. C. van Boheemen, University of Toronto Press, Toronto.
- Clark, A. 1999, *Being There: Putting Brain, Body and Mind Together Again*, MIT Press: Cambridge, MA.
- Clarke A. 1976, 'Aisling', in *Collected Poems*, The Dolman Press, Dublin.
- DuPlessis, R. B. 1985, *Writing Beyond the Ending*, Indiana University Press, Bloomington.
- During, S. (ed.) 1993, *The Cultural Studies Reader*, Routledge, London & New York.
- Featherstone, M. (ed.) 1992, *Cultural Theory and Cultural Change*, Sage Publications, London.
- Gardner, W. H. (ed.) 1961, *Gerard Manley Hopkins: A Selection of His Poems and Prose*, Penguin Books, Harmondsworth, Middlesex.
- Gillet, S. 1988, "'Charades"-1988-: Searching for Father Time: Memory and the uncertainty principle,' *New Literatures Review*, vol. 21, pp. 68-81.
- Heaney, S. 1975, 'Aisling', in *North*, Faber & Faber, London.
- Hermann, C. 1981, 'Women in Space and Time', in *New French Feminisms*, eds E. Marks & I. de Courtivron, The Harvester Press, Brighton, Sussex.
- Hirsch, M. 1983, in *The Voyage In*, E. Abel, M. Hirsch, & E. Langland, UP of New England, Dartmouth.
- Holquist, M. 1981, in *The Dialogic Imagination*, Bakhtin, M. M., ed. M. Holquist, trans. C. Emerson & M. Holquist, University of Texas Press, Austin.
- Johnston, R. R. 1997, 'Reaching beyond the word: religious themes as "deep structure" in the *Anne* books of L. M. Montgomery', *Canadian Children's Literature*, vol. 88, pp.25-35.
- Lefebvre, H. 1991 (1947), *Critique of Everyday Life*, Verso, London.
- Montgomery, L.M. 1933 (1928), *Emily of New Moon*, George G. Harrap, London.
- Montgomery, L.M. 1934 (1928), *Emily Climbs*, George G. Harrap, London.
- Montgomery, L.M. 1935, *A Tangled Web*, Angus & Robertson, Sydney.
- Montgomery, L.M. 1949, *Emily's Quest*, Angus & Robertson, Sydney.
- Montgomery, L.M. 1980a (1926), *The Blue Castle*, Angus & Robertson, Sydney.
- Montgomery, L.M. 1980b, c1977 (1937), *Jane of Lantern Hill*, Angus & Robertson, London & Sydney.
- Montgomery, L.M. 1981 (1927), *Magic for Marigold*, Angus & Robertson, Sydney .
- Montgomery, L.M.1985, *The Selected Journals of L.M. Montgomery, Volume 1: 1889-1910*, eds M. Rubio & E. Waterston, Oxford University Press, Toronto.
- Montgomery, L.M. 1987a (1908), *Anne of Green Gables*, Angus & Robertson, North Ryde, NSW.
- Montgomery, L.M. 1987b (1915), *Anne of the Island*, Angus & Robertson, North Ryde, NSW.
- Montgomery, L.M. 1987c (1917), *Anne's House of Dreams*, Angus & Robertson, North Ryde, NSW.
- Montgomery, L.M. 1987d (1921), *Rilla of Ingleside*, Angus & Robertson, North Ryde, NSW.
- Montgomery, L.M. 1987e, *The Selected Journals of L.M. Montgomery, Volume II: 1910-1921*, eds M. Rubio & E. Waterston, Oxford University Press, Toronto.
- Montgomery, L.M. 1988 (1913), *The Golden Road*, Angus & Robertson, North Ryde, NSW.
- Montgomery, L.M. 1992a, *Kilmeny of the Orchard*, Cornstalk Publishing, HarperCollins Australia, Sydney.
- Montgomery, L.M. 1992b, *The Selected Journals of L.M. Montgomery, Volume III: 1921-1929*, eds M. Rubio & E. Waterston, Oxford University Press, Toronto.
- Montgomery, L.M. 1998, *The Selected Journals of L.M. Montgomery, Volume IV: 1929-1935*, eds M. Rubio & E. Waterston, Oxford University Press, Toronto.
- Montgomery, L.M. 2004, *The Selected Journals of L.M. Montgomery, Volume V: 1935-1942*, eds M. Rubio & E. Waterston, Oxford University Press, Toronto.
- Ricoeur, P. 1985, *Time and Narrative*, trans. K. McLaughlin & D. Pellauer, University of Chicago Press, Chicago.
- Rowan, L. 1992, 'The powers of the marginal: Some tactics for subverting the centre', *New Literatures Review*, vol. 24, pp. 68-78.
- Showalter, E. 1981, 'Feminist criticism in the wilderness', *Critical Inquiry*, vol. 8, no. 2, pp. 179-205.
- Stow, R. 1961, 'Raw material: Some ideas for a new epic art in an Australian setting', *Westerly*, vol. 6, no.2, pp. 3-5, reprinted in *Westerly*, 1978, eds B. Bennett & P. Cowan, vol. 21, pp.47-49, Freemantle Arts Centre Press, Freemantle.
- Turner, G. 1986, *National Fictions: Literature, Film, and the Construction of Australian Narrative*, Allen & Unwin, North Sydney.
- Varela, F., Thompson, E., & Rosch, E. 1991, *The Embodied Mind: Cognitive Science and Human Experience*, MIT Press, Cambridge, MA.
- Wilgus, D.K. & Long-Wilgus, E. R. 1992, 'The aisling and the cowboy ... and factory girl' in *Creativity and Tradition in Folklore: New Directions*, ed. S.J. Bronner, Utah State University Press, Logan, UT, pp. 57-69.

Dr Rosemary Ross Johnston is Director of Teacher Education and Director of the Centre for Research and Education in the Arts at the University of Technology Sydney, Australia. She is a member of the International Board of the L.M. Montgomery Institute, is Vice-President of the *Fédération Internationale des Langues et Littératures Modernes* (FILLM, affiliated to UNESCO), and holds or has held executive positions on several other international boards. She has published widely and her work has been translated into several languages, including French, Greek and Arabic. Two recent Canadian publications are 'Summer holidays and landscapes of fear: Towards a comparative study of "mainstream" Canadian and Australian Children's Books', 2003, *Canadian Children's Literature*, no. 109-110, pp. 87-104; and 'The sense of "before-us": Landscape and the making of mindscapes in recent Australian Children's Books', 2002, *Canadian Children's Literature*, no. 104, vol. 27, no. 4, pp. 26-46.

This was a keynote address.

CREArTA An international, interdisciplinary journal of the arts

CREArTA is a refereed international arts journal published by the Centre for Research and Education in the Arts, University of Technology Sydney.

The Editor

Associate Professor Rosemary Ross Johnston
Director, Centre for Research and Education in the Arts
University of Technology Sydney

Editorial Board

Dr Ian Brown, *University of Wollongong*
M. Fabrice Conan, *Centre de Musique Baroque de Versailles*
Ms Jane Doonan, *London*
Dr Des Griffin, *Sydney*
Professor Meena Khorana, *Morgan State University, Baltimore USA*
Ms Christine Logan, *University of New South Wales*
Professor Peter McCallum, *Conservatorium of Music, University of Sydney*
Professor William Moebius, *University of Massachusetts*
Professor Maria Nikolajeva, *University of Stockholm*
Professor Perry Nodelman, *University of Winnipeg*
Professor Jean Perrot, *Institut International Charles Perrault, Paris*
Dr Elizabeth Pilgrab, *Canberra School of Music, Opera Australia*
Professor John Stephens, *Macquarie University*
Dr Stephen Threlfall, *Chethams Music School, Manchester*
Professor Robert Walker, *University of New South Wales*
Professor Ellen Winner, *Project Zero, Harvard Graduate School of Education*

Design and Production

CREA & UTS Printing

Designer

Annabel Robinson

Visit the Centre for Research and Education in the Arts website:

<http://www.crea.uts.edu.au>

ISSN 1443-5373

CREArTA

SPECIAL ISSUE Vol 5 2005

L. M. MONTGOMERY'S INTERIOR AND EXTERIOR LANDSCAPES

Edited by Rosemary Ross Johnston

Associate Editor Barbara Poston-Anderson

A joint publication of the Centre for Research and Education in the Arts
University of Technology Sydney, Australia,
and the L. M. Montgomery Institute
University of Prince Edward Island, Canada.



L. M. Montgomery's Interior and Exterior Landscapes

A selection of refereed papers from the Sixth Biennial International Conference of the L.M. Montgomery Institute, held 23-27 June 2004 at the University of Prince Edward Island, Canada.

A joint publication of the Centre for Research and Education in the Arts, University of Technology Sydney, Australia, and the L.M. Montgomery Institute, University of Prince Edward Island, Canada.

Acknowledgements

History of the L. M. Montgomery Institute	6
International Board and Institute Committee	7
Abbreviations and Style	8
The Works of Lucy Maud Montgomery	8

Introduction

10

Remarks

12

Features

Landscape as palimpsest, pentimento, epiphany: Lucy Maud Montgomery's interiorisation of the exterior, exteriorisation of the interior	Rosemary Ross Johnston	13
Transcending Time and Space: The allure of Montgomery's landscapes.	Rachna Gilmore	32
Emergent words: The interconnectedness of language and landscape in the work of L. M. Montgomery	Trinna S. Frevver	52
Barriers and Portals: Writing through the doors, windows and walls of the Leaksdale manse	Margaret Steffler	63
Rhodes to Avonlea: L. M. Montgomery's South Africa and the landscapes of Empire	Jennifer Litster	76
Dreams and Rainbows: Interior and exterior landscape(s) in <i>Rainbow Valley</i> and <i>Rilla of Ingleside</i>	Barbara Carman Garner	90

Reader Reception of <i>Anne of Green Gables</i> in Japan	Danièle Allard	97
'Fruitcake always makes me think of Grandma': Food and memory in L. M. Montgomery's creation of female landscapes	Diane Tye	112
In the Dusk of Illusory Gardens: Re-visioning memory in the landscape	Aiko Okamoto MacPhail	125
Painting with Words	Carolyn Epperly	138
Transfiguring the Divine: L. M. Montgomery's <i>Emily</i> trilogy and the quest towards a feminine spirituality	Kathleen Miller	144
The Landscape as Argument in <i>Anne of the Island</i> : L. M. Montgomery's implicit argument for university education for women	Heidi Macdonald	158
Mediating Landscapes: <i>Jane of Lantern Hill</i>	Rita Bode	167
<i>Anne of Green Gables</i> in Japanese landscapes	Yuko Izawa	177
'An Ideal Avonlea': American Village Improvement Societies and the imagined landscapes in <i>Anne of Avonlea</i>	Tara K. Parmiter	186
Lucy Maud Montgomery's Anglocentric Island: (i) Anne as colonizer (ii) Commodification and false memories	Shawna Geissler & Lynn A. Cecil	196
The Readings of a Writer: The literary landscapes created by L. M. Montgomery's love of literature	Emily S. Woster	209

CREArTA

Previous Issues	223
-----------------	-----

CREArTA welcomes information about forthcoming conferences.
It also welcomes correspondence on any issue raised by its writers.



© Copyright 2005 CREA Publications. Apart from any fair dealing for the purpose of private study, research, criticism or review as permitted under the Copyright Act, no part may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without prior written permission.

Copying for educational purposes: Where copies or part or the whole of the book are made under Part VB of the Copyright Act, the law requires that a prescribed procedure be followed. For information, contact the Copyright Agency Limited.

Cover painting *Path to Maud's* by Carolyn Epperly. © Carolyn Epperly, Charleston, SC USA. www.carolynepperly.com

All correspondence addressed to:

Rosemary Ross Johnston
The Editor
PO Box 222
Lindfield NSW
Australia 2070
Phone: 61 2 9514 5402
Fax: 61 2 9514 5556
Email: Rosemary.Ross.Johnston@uts.edu.au

Vol 1 No 1 June 2000

Vol 2 No 1 Southern Winter 2001

Vol 2 No 2 Southern Summer 2001~2002

Vol 3 No 1 Southern Winter 2002

Vol 3 No 2 Southern Summer 2002~2003

Vol 4 Special Issue Southern Winter 2003 Southern Summer 2003~2004

Vol 5 Special Issue L. M. Montgomery's Interior and Exterior Landscapes 2005

The editor gratefully acknowledges the support of the CREA (UTS) editorial team, led by Associate Professor Barbara Poston-Anderson, and including Dr Paul March; and of the L. M. Montgomery Institute, in particular Dr Elizabeth Epperly, founder of the Institute, and the Director, Elizabeth DeBlois.

The Centre for Research and Education in the Arts and the L. M. Montgomery Institute wish to thank the Heirs of Lucy Maud Montgomery and also Oxford University Press (and journal co-editors Dr Mary Rubio and Dr Elizabeth Waterston) for their generous permissions to excerpt selected material.

We would also like to thank Carolyn Epperly for her beautiful art work, *Path to Maud's*, which features on our cover.

Material written by L.M. Montgomery is excerpted with the permission of Ruth Macdonald and David Macdonald, trustee, who are the heirs of L.M. Montgomery.

L.M. Montgomery, Emily of New Moon, The Story Girl, and The Blue Castle are trademarks of Heirs of L.M. Montgomery Inc. and are used with permission.

Anne of Green Gables and other indicia of "Anne" are trademarks and/or Canadian official marks of the Anne of Green Gables Licensing Authority Inc., and are used with permission.

Material written by L.M. Montgomery in *The Selected Journals of L.M. Montgomery, Volumes 1,2,3,4,5*, published by Oxford University Press Canada, edited by Mary Rubio and Elizabeth Waterston, is used with permission of Oxford University Press Canada (70 Wynford Drive, Don Mills, Ontario).