

LUCY MAUD MONTGOMERY

ANNE OF GREEN GABLES



MUSAICUM CHRISTMAS SPECIALS

Lucy Maud Montgomery

Anne of Green Gables (Musaicum Christmas Specials)

Enriched edition.

Introduction, Studies and Commentaries by Grayson Doyle

Published by

MUSAICUM

Books

- Advanced Digital Solutions & High-Quality eBook
Formatting -

musaicumbooks@okpublishing.info

Edited and published by Musaicum Press, 2020
EAN 4064066385194

Table of Contents

[Introduction](#)

[Synopsis](#)

[Historical Context](#)

[Author Biography](#)

[Anne of Green Gables \(Musaicum Christmas Specials\)](#)

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

[Notes](#)

Introduction

[Table of Contents](#)

A mistake at a small farm's doorstep becomes the spark that reshapes a life, a home, and a community. From that charged beginning, *Anne of Green Gables* unfolds as a story about belonging—how it is offered, earned, and reimagined. It is a novel animated by the collision of expectation and individuality: a rural settlement accustomed to orderly ways meets a child whose imagination outruns any boundary. The wonder lies not only in what changes, but in how hearts expand to make room for it. Lucy Maud Montgomery's tale thrives on this tension, revealing how tenderness grows from mischance and how an unexpected arrival can illuminate an entire world.

Anne of Green Gables, by Canadian author Lucy Maud Montgomery, was first published in 1908. The novel is set in and around the fictional village of Avonlea on Prince Edward Island, where the Cuthbert siblings live at their farm, Green Gables. Into their quiet routine comes Anne Shirley, an orphan whose presence results from a mix-up: a girl sent when a boy was expected. Without venturing beyond the premise, the narrative explores Anne's adjustment to her new home, the manners of a close rural community, and the developing bonds that form when people choose to receive one another with patience, humor, and care.

The book's reputation as a classic rests on both literary merit and cultural reach. For generations it has captivated

readers of differing ages, proving that a coming-of-age story can carry equal measures of wit, warmth, and moral reflection. Its continued popularity is reflected in its global readership and the many forms in which the story has been retold. Yet fame alone does not account for its endurance; Montgomery crafted a narrative voice that feels intimate and alive. The result is a novel that invites rereading, each return revealing fresh textures of character, setting, and emotional insight.

Montgomery's prose balances lyric description with comic precision. The landscapes of fields, lanes, and shorelines are rendered with a painter's attention, yet the details never become mere ornament; they shape the mood and moral atmosphere of Avonlea. Equally deft is the novel's humor, which springs from character and situation rather than caricature. Dialogue shimmers with mischief and sincerity, while moments of embarrassment or misunderstanding are treated with affectionate clarity. This stylistic poise—at once musical and grounded—helps the book feel timeless, situating Anne's inner life within a tangible world readers can see, smell, and inhabit.

At the center stand themes that remain resonant: identity, imagination, and the quest for home. Anne's determination to name and narrate her surroundings speaks to the power of language to claim a place in the world. The story examines how communities shape individuals and how individuals, in turn, quietly transform communities. It invites reflection on educational aspiration, honesty, and the courage required to grow. The novel does not pretend that belonging erases difficulty; instead, it proposes that

kindness, discipline, and delight can coexist, and that wonder—far from a childish surplus—can be a disciplined way of seeing.

Characterization drives much of the book's charm. Anne is neither a saint nor a stereotype, but a child whose vivid imagination and fierce feelings make her particular and persuasive. The Cuthbert siblings, reserved and practical, serve as both contrast and complement, learning as they teach. Around them extends Avonlea, a network of neighbors, classmates, and elders whose daily habits and judgments create the social weather of the tale. Montgomery arranges these figures without malice, allowing foibles to appear while extending generosity, so that even minor characters contribute to the novel's tapestry of growth and mutual accommodation.

Although the plot proceeds through episodes of school, household, and village life, the design is anything but aimless. The seasonal rhythms of the island provide the book's quiet architecture, allowing time to do its shaping work. Each episode tests or refines a facet of Anne's character—imagination, honesty, persistence—while affirming the patient attention demanded by ordinary days. The momentum gathers from small changes that accumulate rather than sudden reversals, making the story's progress feel both natural and earned. In this way, the novel models development as steady cultivation, rooted in habit, place, and relationship.

Anne of Green Gables has also been celebrated for its portrait of girlhood ambition and intellect. Without polemic, the narrative recognizes a young person's hunger for

education, for friendship, and for a voice in the world. It records how social expectations can press against those desires, and how resilience and guidance can open humane paths through constraint. Many readers have found in Anne a figure who legitimizes intensity—of thought, emotion, and language—while honoring courtesy and responsibility. The balance is delicate: aspirations are not mocked, yet they are grounded in service, gratitude, and the discipline of learning.

Montgomery's sense of place is inseparable from her ethics. Prince Edward Island's fields, orchards, and coastal light are more than backdrop; they teach receptivity, patience, and awe. Nature in the novel steadies perspective, suggesting both continuity and change, and reminding characters of the scales of time beyond immediate cares. The community of Avonlea, likewise, is presented as a living organism—capable of error and prejudice, but equally capable of correction and generosity. This marriage of landscape and neighborhood gives the book its distinctive atmosphere: a local story that opens outward to universal patterns of human sympathy.

The novel's influence extends across literature and popular culture. Its adaptations for stage, film, radio, and television testify to the pliability of Montgomery's creation, while its central figure has become emblematic of a certain kind of spirited, imaginative heroine. Writers of later children's and young adult fiction have drawn from its example: a willingness to center interior life, to treat domestic spaces as sites of drama, and to accord seriousness to youthful aspirations. Such legacies matter

not simply as homage, but as evidence that Anne's way of seeing continues to energize storytelling itself.

This *Mosaic Christmas Specials* edition presents the novel within a seasonal constellation of classics, inviting readers to encounter—or revisit—Anne's world at a time of year associated with hospitality, reflection, and renewal. While the story is not confined to holiday scenes, its cadences of homecoming and generosity harmonize with winter reading. The placement underscores qualities long cherished by readers: the warmth of a lit kitchen, the brightness of fellowship, the slow, restorative turn of the seasons. Framed in this way, the book's attentiveness to kindness and wonder feels especially luminous, yet remains faithful to the original text's spirit.

To open *Anne of Green Gables* today is to find a mirror for contemporary concerns: How do we make and choose families? How can imagination serve truth rather than evade it? What responsibilities accompany talent and desire? Montgomery's answers are modest, practical, and humane. They honor diligence, gratitude, and joy without denying hardship. That combination explains the book's lasting appeal. It offers not an escape from life, but a more vivid way of entering it—through language, empathy, and the courage to belong. In any season, and especially now, that vision remains both restorative and bracing.

Synopsis

[Table of Contents](#)

Anne of Green Gables (Musaicum Christmas Specials) presents Lucy Maud Montgomery's enduring novel about an orphan girl whose boundless imagination transforms a quiet rural community. Set on Prince Edward Island, the story opens when the elderly Cuthbert siblings of Green Gables—Marilla and Matthew—seek to adopt a boy to help on their farm but instead receive Anne Shirley, a talkative, red-haired eleven-year-old. The premise establishes a gentle clash between practicality and fancy, as Anne's vivid inner life meets the customs of Avonlea. Montgomery situates this meeting with pastoral detail and wry humor, preparing a narrative that traces growth, belonging, and the meaning of home.

Anne's arrival brings immediate uncertainty about whether she can remain at Green Gables, and her feelings swing from despair to hope. Marilla's stern sense of order contrasts with Matthew's shy kindness, shaping the early household dynamic. Under clear rules about truthfulness, obedience, and industry, Anne learns the routines of farm and kitchen while struggling to curb impulsive speech and daydreams. The narrative balances discipline with warmth, showing how small acts of patience and trust begin to anchor her. By rooting the story in everyday tasks and expectations, Montgomery grounds Anne's exuberance in a realistic setting that challenges and nurtures her.

As Anne ventures into Avonlea's school and church society, she discovers both joy and friction. She forms a close friendship with her neighbor Diana Barry, finding in her a companion for imaginative adventures and confidences. In the classroom, Anne's quick mind and fierce pride lead to a spirited rivalry with fellow pupil Gilbert Blythe after an awkward first encounter. These relationships introduce core tensions: loyalty and forgiveness among friends, and competitive drive tempered by respect. The village's watchful adults, accustomed to restraint, often view Anne's dramatics with skepticism, but they also recognize her sincerity, establishing a social arena where she can mature.

Montgomery threads the story with domestic misadventures that test Anne's judgment and resolve. An earnest attempt at elegance produces an embarrassing personal mishap; a well-meant act of hospitality goes awry; a household errand expands into comic trouble. Each episode exposes the gap between Anne's romantic expectations and practical reality, inviting correction rather than condemnation. Marilla's insistence on accountability, combined with Matthew's gentle encouragement, helps Anne translate imagination into responsibility. The tone remains affectionate and brisk, emphasizing how mistakes, apologies, and second chances knit Anne more closely into the rhythms of Green Gables and the shared standards of the Avonlea community.

Academic life becomes a stage for Anne's determination. Spurred by competition and guided by fair-minded teachers, she channels her energy into lessons, recitations, and

examinations. The narrative portrays study as both opportunity and discipline, asking Anne to balance ambition with humility. Rivalry sharpens her focus while friendships sustain her morale, and small public successes begin to alter how neighbors view her. Montgomery stresses effort rather than innate talent, presenting learning as a path toward independence and service. This emphasis reframes Anne's flair for dramatization into persuasive speech and clear thinking, marking a transition from impulsive performance to purposeful achievement.

Throughout, Montgomery's evocation of place is central. Avonlea's lanes, orchards, and shorelines are filtered through Anne's language, which renames familiar sights with reverent wonder: a bend in the road becomes a white, blossoming avenue; a pond is elevated to a lake that seems to shine. The seasons pace the story, from spring awakenings to harvest labor, and the island's beauty mirrors Anne's inner awakenings. Nature functions as both sanctuary and teacher, inviting her to savor quietude while accepting change. The setting is not decorative background; it acts upon character, offering solace, boundaries, and a vocabulary for gratitude and hope.

Anne's growing responsibilities tie her more firmly to Avonlea's network of households, chores, and shared events. She visits neighbors, contributes to church activities, and learns the tact required when strong personalities collide. Encounters with a forthright local matron, kindly but exacting teachers, and a circle of classmates foster patience and self-possession. At Green Gables, work becomes partnership as Anne undertakes

tasks with increasing competence. Her empathy deepens through small acts of service, and her imagination, once only escapist, begins to illuminate others' needs. The novel presents community not as constraint but as the framework within which character is tested and affirmed.

As adolescence unfolds, Anne's sense of identity steadies. She navigates invitations, recitals, and examinations, all the while refining her taste and modestly enjoying tokens of approval. Social rituals, from visits to school performances, offer chances to practice graciousness and control. Her relationships evolve: affection for the Cuthberts grows less demonstrative but more profound; tensions with rivals ease into mutual esteem; friendships broaden as she earns trust. Setbacks still occur, but they now prompt reflection rather than rashness. Montgomery traces this shift with gentle irony, depicting how imagination, once undisciplined, becomes a source of resilience, warmth, and considered aspiration.

Without disclosing later turns, the novel's arc affirms that wonder and responsibility can coexist. Anne's story suggests that a lively inner world need not oppose duty; rather, it can lend courage to meet it. Education, neighborliness, and honest work emerge as steady goods, while kindness proves transformative in both directions. Montgomery's portrait of Avonlea endures because its conflicts are ordinary—pride, misunderstanding, impatience—yet its resolutions honor compassion and growth. In this edition, readers encounter a coming-of-age tale whose humor and affection remain inviting, and whose broader

message champions the making of a self at home with others and with place.

Historical Context

[Table of Contents](#)

Anne of Green Gables is set on Prince Edward Island, a small, rural province on Canada's Atlantic coast in the late nineteenth century. The fictional village of Avonlea reflects real PEI farming communities of the era, where family, church, and school were the dominant institutions shaping everyday life. Social rhythms followed the agricultural year, and communities were tightly knit, with reputation and respectability prized. The novel's attention to chores, church attendance, and school routines mirrors this setting. Its emphasis on neighborly watchfulness also reflects a world where news traveled by word of mouth, church announcements, and the local post, not by modern mass media.

Politically, the novel's milieu follows the creation of the Dominion of Canada in 1867 and Prince Edward Island's subsequent entry in 1873. Confederation brought federal-provincial structures, national tariffs, and railway policy that touched even small farms. PEI's earlier history of absentee landlordism—eighteenth-century land grants to proprietors—had left long-standing tensions, gradually addressed over the nineteenth century through land purchases and reform. By the time Montgomery set her story, smallholder farming predominated. Avonlea's modest landholdings, farm debt worries, and thrift reflect the province's shift from contested

tenures to family-owned mixed farms and the cautious outlook they encouraged.

Economically, late nineteenth-century PEI relied on mixed agriculture—potatoes, hay, dairy, and garden produce—supplemented by fisheries. Cash income came from selling surplus, with credit often extended by local merchants. The seasonal cycle dictated work: planting and calving in spring, haying in summer, harvests in autumn, and maintenance in winter. Most households practiced extensive domestic production, from butter making to sewing, to limit purchases. These realities underlie the novel's attention to careful budgeting, preserving, and household labor. The pride characters take in tidy barns, well-kept fences, and kitchen gardens reflects a local culture where order and productivity signaled moral character as much as prosperity.

Technological and market shifts also framed island life. PEI's once-thriving wooden shipbuilding declined by the late nineteenth century as steel hulls and steam-powered fleets reshaped Atlantic trade routes. The Island Railway, begun in the 1870s, connected rural districts with ports and towns, changing how goods and people moved. Railway timetables set new rhythms for markets and mail. In the novel's world, news and visitors arrive less by ocean schooner and more by train or carriage to the station, signaling a community connected enough to feel national currents, yet insulated by distance and the slow pace of rural transport.

Religion anchored social organization in the Maritimes. Protestant denominations—especially Presbyterian and Methodist congregations—maintained vigorous church and Sunday school networks on PEI. Sabbath observance,

mission funds, and church teas shaped community calendars, while ministers and elders wielded moral authority. Anne of Green Gables reflects these institutions without making doctrine central: prayer meetings, church picnics, and fundraising socials are social hubs as much as sacred observance. The novel thus mirrors a culture in which church life provided sociability, charity structures, and norms of propriety that guided courtship, charity to orphans, and judgments about respectability.

Schooling in rural Canada typically centered on one-room schoolhouses governed by local trustees. Pupils of varied ages studied together, emphasizing memorization, recitation, and penmanship, while teachers prepared students for graded readers and competitive examinations. Teacher licensing and subject-matter testing became more standardized in the late nineteenth century, and school inspectors visited regularly. Anne's classroom experiences—including spelling bees, recitations, and the importance of examination results—echo these practices. The school's role in cultivating discipline and eloquence reflects prevailing educational ideals that connected moral character, neatness, and attentive study.

Women's education advanced significantly in the period. Across Canada, Normal Schools (teacher training institutions) and academies opened paths for girls beyond primary schooling, and teaching became one of the few respectable middle-class professions available to unmarried women. Expectations remained constraining—many boards preferred female teachers to remain single—but female literacy and public presence grew. Anne's academic

ambition and early teaching reflect these openings. The broader context includes campaigns for property rights, access to higher education, and, in the early twentieth century, suffrage, which would arrive at different times across provinces and federally in 1918 for many women.

The temperance movement was a powerful moral and political force in nineteenth-century Canada, particularly strong in the Maritimes. The Canada Temperance Act of 1878 enabled local-option prohibition, leading to vigorous community campaigns and referenda. Church groups, women's organizations, and reformers linked temperance to family welfare and civic virtue. In *Anne of Green Gables*, teas, socials, and respectable hosting customs align with a culture that prized sobriety and moderation. While the novel does not center on temperance politics, its portrait of community expectations and reputational risks reflects the movement's influence on everyday sociability and moral discourse.

Orphan care in this era combined formal institutions with informal fostering. Charitable orphanages and "asylums" existed in Maritime cities, while rural families sometimes took in children as helpers or adoptees. From the 1860s into the early twentieth century, Canada also received "Home Children" from Britain through philanthropic schemes, shaping public views of orphans and child labor. Anne, however, is portrayed as a Canadian-born orphan who experiences multiple foster placements before finding a home. Her story engages contemporary questions about belonging, the ethics of child labor, and the responsibilities

of charity without depicting the specific British child migration programs.

Domestic ideology emphasized thrift, cleanliness, and industriousness as hallmarks of moral worth. Household labor was intensive: wood or coal stoves, kerosene lamps, and hand-washed laundry demanded time and skill. Sewing, mending, and preserving were both necessities and signs of competence. Etiquette manuals and conduct literature reinforced ideals of modesty and self-control, particularly for young women. Montgomery's narrative registers these norms in scenes of housekeeping, sewing mishaps, and culinary efforts, while allowing Anne's imagination and expressive personality to test the limits of expected demureness—highlighting the friction between individual temperament and prescriptive gentility.

Communication and consumer culture were changing. The post connected rural districts to national markets, and the Eaton's mail-order catalogue, launched in the 1880s, allowed households to purchase clothing, fabrics, and small luxuries otherwise unavailable locally. Periodicals and serialized fiction circulated widely, shaping tastes and aspirations. Montgomery herself honed her craft selling stories and poems to magazines before publishing *Anne of Green Gables* in 1908. The novel's affectionate attention to books, scrap-saving for treats, and the allure of fashionable trimmings reflects a world in which printed matter and mail-order goods brought distant styles into farmhouse parlors.

Transportation and household technology remained modest by modern standards. Trains linked towns, while buggies and sleighs served local travel. Telegraph lines and,

in some areas by the early twentieth century, telephones connected communities, but most homes still relied on letters and scheduled visits. Lighting commonly came from kerosene; perishable food was managed with cellars and ice. Medical care, though advancing, was localized; doctors traveled by horse, and neighbors provided much nursing. The novel's incidents involving accidents, illnesses, and community mobilization align with a period when resilience depended on mutual aid, practical skills, and patient improvisation.

The island landscape—red soil, patchwork fields, hedgerows, and shorelines—structures life and imagination. Farming practices shaped the countryside, with woodlots reserved for fuel and lumber and fields rotated for fertility. Seasonal beauty was real but also labor-intensive: winters required preparedness, and spring thaws could mire roads. Montgomery's descriptive passages reflect both late Victorian nature appreciation and a local "place attachment" culture, part of a wider North American regionalism that valued distinct geographies and dialects. The lovingly named lanes, brooks, and orchards capture how residents inscribed meaning onto ordinary places within small, stable communities.

Literary currents inform the novel's tone. Late Victorian and early Edwardian children's literature blended moral instruction with entertainment, while regional "local color" writing emphasized distinctive settings and community habits. Sentimental traditions persisted, yet authors increasingly celebrated spirited girl protagonists who sought education and self-definition. Montgomery, informed by

magazine culture and transatlantic models like Louisa May Alcott and Frances Hodgson Burnett, crafted a work that is both rooted in Maritime local detail and accessible to a broad readership. Its humor, episodic structure, and domestic focus reflect publishing norms and reader expectations of the time.

Imperial identity framed Canadian schooling and civic ritual around 1900. Loyalty to the British Crown, hymn-singing, and flag observances were common, and many schools marked Empire Day in May, linking moral education with citizenship. Such practices, together with historical readers and copybooks, instilled ideas of duty and perseverance. The novel situates characters within this polite, patriotic milieu without foregrounding politics. Respectability, honesty, and public spirit function as social currencies. Anne's trajectory from marginality to communal recognition mirrors an ideal of integration through effort and character prized in late Victorian-Edwardian civic culture.

Christmas customs in the Maritimes were modest but warm, shaped by church services, carols, and family gatherings. Gifts tended to be practical or handmade, with occasional purchased treats—books, ribbons, or imported oranges—arriving via local shops or catalogues. By the early twentieth century, commercialization was increasing, but many rural households still marked the holiday with simple feasts and charity. Editions such as the *Musaicum Christmas Specials* highlight this seasonal resonance. The novel's scenes of household preparation, hospitality, and careful gift-giving fit historical patterns in which celebration

balanced thrift with generosity and reinforced community bonds.

Lucy Maud Montgomery's own background illuminates the text's authenticity. Born on PEI in 1874, she grew up in a rural community similar to Avonlea, taught in small schools, and wrote for periodicals before publishing *Anne of Green Gables* in 1908. She drew on local speech, customs, and landscapes familiar to her readers in Canada and the United States. The book appeared as the Edwardian era emphasized propriety yet faced modern pressures of mass media and changing gender expectations. Its swift popularity reflects how convincingly it translated a specifically Maritime world into a broader, modernizing North American readership's imagination, without sacrificing local texture or nuance.

Author Biography

[Table of Contents](#)

Lucy Maud Montgomery (1874–1942) was a Canadian author whose fiction bridged the late Victorian, Edwardian, and modern eras. Best known for *Anne of Green Gables* (1908) and its sequels, she transformed a small Atlantic province into one of the most recognizable landscapes in world literature. Her narratives combine humor, sentiment, and psychological insight, especially in portraits of imaginative girls coming of age within tight-knit communities. Writing for both young readers and adults, Montgomery achieved international popularity, extensive translation, and enduring adaptation across media. Her work helped define a distinctively Canadian pastoral imagination while engaging universal themes of identity, creativity, and belonging, making her a central figure in children's literature and popular fiction.

Montgomery grew up on Prince Edward Island, where a deep attachment to seacoast, farms, and village life shaped her sensibility. She attended local schools and completed teacher training at Prince of Wales College in Charlottetown, a credential that enabled her to teach in rural classrooms. She later pursued further study at Dalhousie University in Halifax, taking literature courses that broadened her reading. From an early age, she read widely in British and American poetry and fiction and began placing poems and stories in newspapers and magazines. The discipline of

periodical publication, with its editorial expectations and deadlines, honed her craft in plotting, scene-setting, and the deft use of comic and sentimental modes.

Before her breakthrough in novels, Montgomery supported herself through teaching and short-form writing, and for a time worked in Halifax for a daily newspaper as a proofreader and contributor. She cultivated rigorous routines to protect time for creative work, often drafting before the day's other obligations. After several earlier attempts, she refined a manuscript about an orphan girl in a rural community; published in 1908 as *Anne of Green Gables*, it was greeted with immediate enthusiasm in Canada, the United States, and abroad. Success brought financial stability, a growing readership, and opportunities to negotiate with publishers while continuing to supply popular magazines with poems, sketches, and stories.

The *Anne* books became a sustained cycle exploring character, community, and maturity. Early sequels such as *Anne of Avonlea* and *Anne of the Island* followed the heroine's education and work, while later volumes including *Anne's House of Dreams*, *Rainbow Valley*, and *Rilla of Ingleside* extended the family saga and the social canvas of Prince Edward Island. Alongside the novels, Montgomery published *Chronicles of Avonlea* and *Further Chronicles of Avonlea*, short story collections linked to the same world, and *The Watchman and Other Poems*, which showcased her lyric sensibility. Contemporary reviewers often noted sentimentality, yet praised her vivid settings, humane humor, and memorable dialogue, qualities that sustained long-term popularity.

Montgomery's range went well beyond Anne. The Emily of New Moon trilogy traces the artistic apprenticeship of a young writer, offering an inward, craft-centered portrait that appealed to aspiring authors. In *The Blue Castle*, a stand-alone adult novel, she experimented with romance and satirical social observation in a non-Prince Edward Island setting. *A Tangled Web*, *Pat of Silver Bush*, and *Mistress Pat* further explored domestic spaces, family ties, and the pull of place. She continued to adapt magazine pieces into cohesive volumes, refining themes of imagination, resilience, and community pressures. Across novels and stories, her prose is marked by keen description of seasons and landscape and a careful orchestration of tone.

Historical and social currents informed Montgomery's work. Living for periods in Maritime and Ontario communities as a minister's wife, she observed church life, village hierarchies, and civic rituals, which she translated into nuanced depictions of small-town dynamics. The First World War deeply affected her milieu; *Rilla of Ingleside* stands out for its portrayal of the home front, capturing anxiety, sacrifice, and change within a familiar fictional setting. She participated in a transnational periodical culture and drew on nineteenth-century British and American traditions—sentimental fiction, domestic realism, and Romantic nature writing—while adapting them to Canadian locales. Her preferred close third-person narration, and occasional epistolary forms, foster empathy for imaginative, ambitious girls and women.

Montgomery continued to publish through the 1930s, revisiting established characters and introducing new

protagonists while corresponding with editors and readers. She died in 1942, leaving behind manuscripts, scrapbooks, and extensive journals that were published decades later, illuminating her working methods and the pressures of authorship. Her legacy endures in worldwide readership, translations, and adaptations for stage, radio, film, and television, as well as in cultural tourism centered on Prince Edward Island. Scholars study her contributions to Canadian literature, children's narratives, and representations of gender, creativity, and place. More than a single beloved novel, her oeuvre offers a sustained meditation on community, imagination, and the meanings of home.

Anne of Green Gables (Musaicum Christmas Specials)

[Main Table of Contents](#)

their stories, a common practice for privacy and playfulness in amateur writing circles.

39 A historical term for institutions where people with mental illnesses were housed and treated; in the late 19th and early 20th centuries such places often involved custodial care and carried social stigma. Anne's melodramatic tale uses this phrase as a period trope—reflecting contemporary attitudes toward madness and retribution rather than modern psychiatric understanding.

40 In the late 19th-early 20th-century rural-Canadian setting of Avonlea, an "Aid" refers to a church women's auxiliary (often called the Ladies' Aid) that organized local fundraising and charitable work — hence the references to the "missionary box" and "new carpet for the vestry room." These meetings were important social and civic gatherings for local women, combining religious duties, charity projects, and community socializing.

41 Elaine is an Arthurian figure popularly called the "lily maid" in Victorian retellings; Alfred, Lord Tennyson rendered her story in his Arthurian poetry (for example in passages of the *Idylls of the King*), linking her to Lancelot and Camelot. The girls' drama and references to Elaine draw on that Tennysonian, romantic image of a pale, tragic maiden rather than a contemporary historical person.

42 Samite is a historical term for a heavy, luxurious silk fabric used in medieval and Renaissance garments and ceremonial textiles. The phrase "blackest samite" is a literary way to evoke rich, old-fashioned funerary or courtly

drapery and here signals the girls' attempt to imitate medieval pageantry in their play.

43 MARMION refers to the narrative poem 'Marmion: A Tale of Flodden Field' by Sir Walter Scott (published 1808). In the 19th century Scott's works were commonly studied and memorized in English schools, so Anne's quoting of the 'battle canto' reflects contemporary schoolroom reading and a taste for romantic, heroic imagery.

44 Here 'Exhibition' denotes a local agricultural and industrial fair—a public event showcasing livestock, produce, crafts, horticulture and popular entertainments like horse races and balloon ascents. Such county or provincial exhibitions were important social and commercial spectacles in rural communities in the late 19th and early 20th centuries.

45 "Queen's" refers to Queen's University in Kingston, Ontario; in the late 19th and early 20th centuries students often prepared for the university's Entrance examinations as a route to higher education or teacher certification. The "Queen's class" in the story is an extra study group organized to help pupils pass those Entrance exams.

46 This refers to Lew Wallace's popular novel Ben-Hur: A Tale of the Christ (published 1880), a historical-religious adventure noted for its dramatic chariot-race episode. Contemporary readers often treated it as both exciting fiction and morally uplifting reading, which explains Anne's strong interest and the adult characters' concerns about its suitability.

47 In the context of the novel, “the Entrance” refers to a formal, high-stakes public examination used at the time to qualify pupils for higher-level schools, teacher training, or university entry; passing determined whether a student could continue advanced studies. These examinations were competitive and could strongly affect a young person’s educational and professional prospects, which explains Anne’s intense anxiety about pass lists.

48 In the novel a “pass list” is the publicly posted or printed list of students who passed the school or entrance examinations. In small communities of the time the pass list—often published in local newspapers—was a major public announcement and a source of pride or anxiety because it revealed rank and success to the whole town.

49 “Euclid” here refers to Euclid’s Elements or a school geometry textbook based on it; saying she might open her Euclid means studying geometry from that canonical text. Euclid was the standard foundation for geometry instruction in schools through the 19th and early 20th centuries.

50 Organdy is a lightweight, sheer fabric (usually cotton, sometimes silk) that was stiffened to give a crisp, delicate appearance and was fashionable for women’s dresses and trimmings in the late 19th and early 20th centuries. Its stiffness and translucence made it attractive for eveningwear but also impractical in damp weather, which is why Marilla calls it “the most unserviceable stuff in the world.”

51 An elocutionist is a professional performer or teacher specializing in skilled, expressive public speaking and dramatic recitation, a popular form of entertainment and education in the late 1800s and early 1900s. In the chapter, the professional elocutionist's polished performance highlights the difference between trained, often urban performers and the local amateur talent like Anne.

52 In the book 'Queen's' is shorthand for Queen's Academy, the local secondary school in Avonlea where Anne goes to study; it is the setting for examinations, class organization, boarding, and competitions for medals and teacher's licenses. It is a fictional academy in the Maritimes, not the real Queen's University in Ontario.

53 In the novel this is a named, competitive scholarship awarded at "Queen's" (the college in Charlottetown where the characters study). Winning the Avery scholarship would provide prestige and could materially affect a student's ability to continue higher education, so it is treated as an important prize in the plot.

54 In the novel, "the Avery" is a named school prize or scholarship awarded at Queen's to the top student (often carrying prestige and sometimes financial help for further study). Such endowed prizes were a common feature of 19th-century schools; Montgomery does not give detailed historical facts about any specific real-world donor in the text.

55 A liniment is a topical medicinal liquid or ointment, often alcohol- or oil-based and strongly scented, used to relieve