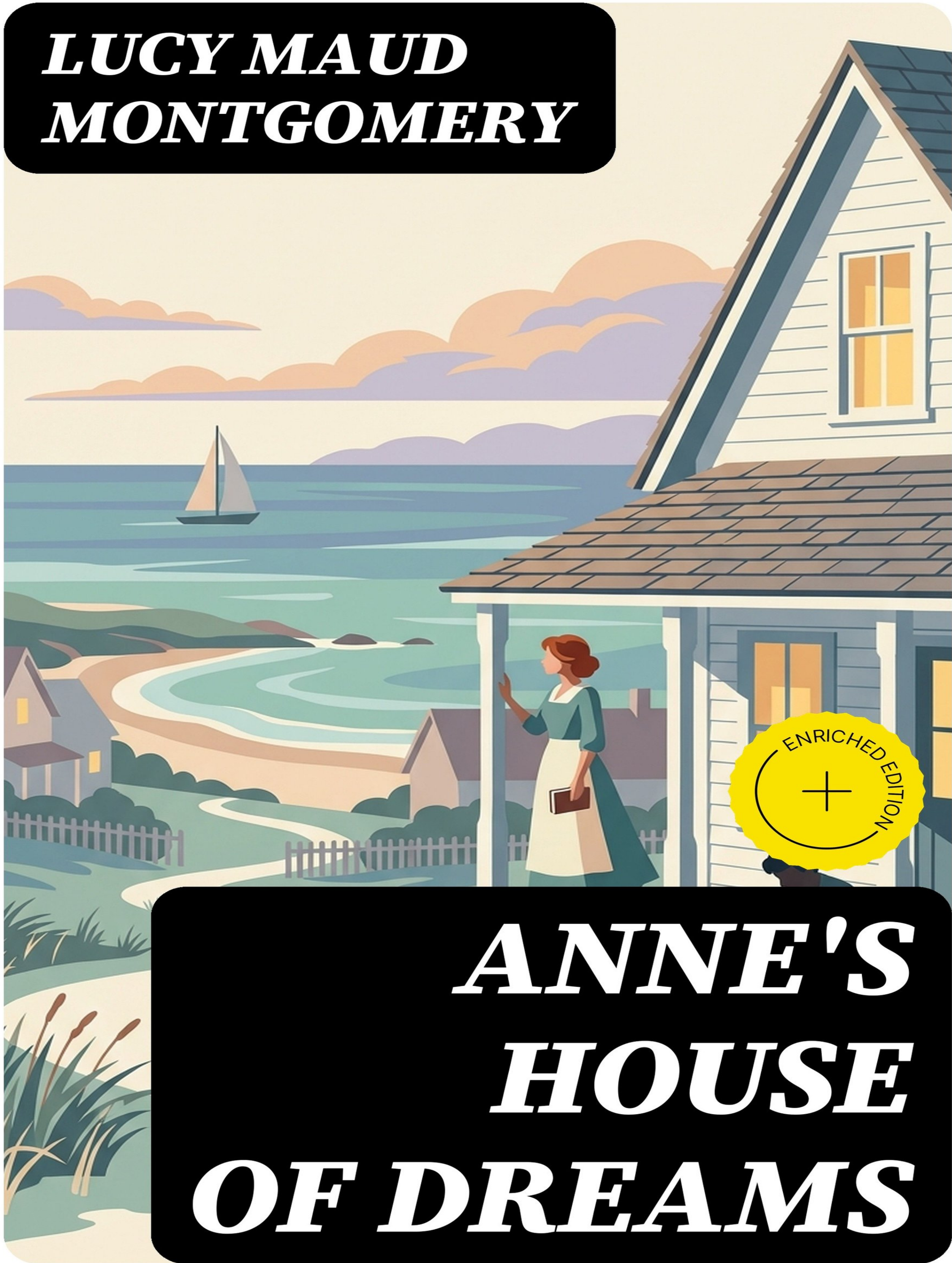
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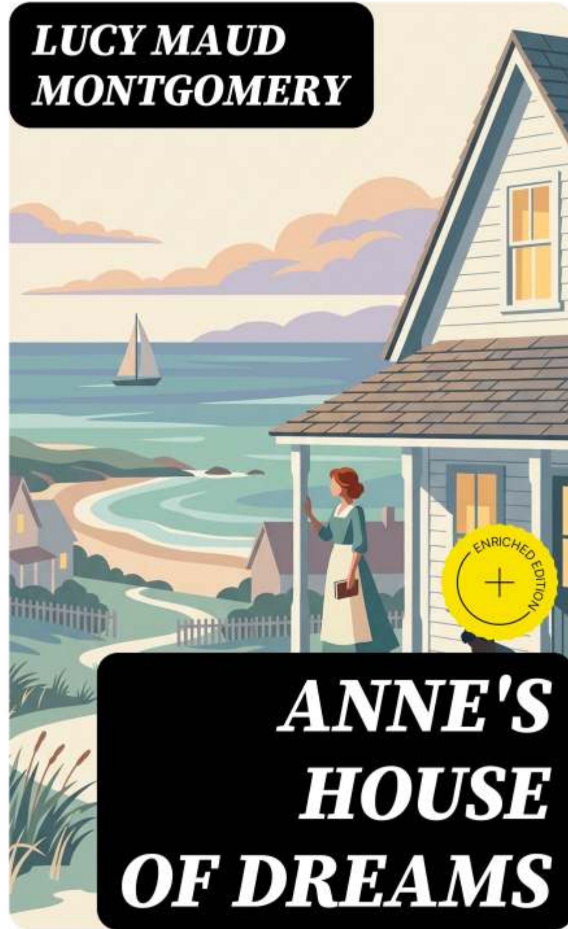
LUCY MAUD
MONTGOMERY
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ANNE'S
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OF DREAMS

Lucy Maud Montgomery

Anne's House of Dreams

Enriched edition.

Introduction, Studies and Commentaries by Georgia Fletcher

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A dream of home becomes a shoreline crucible where love, friendship, and time shape what happiness truly means. In Anne's House of Dreams, Lucy Maud Montgomery turns from the exuberant schoolroom triumphs of youth to the quieter, deeper tests of adult life. The novel opens as Anne Shirley, no longer the impetuous orphan but a woman with chosen commitments, steps into marriage and a new community by the sea. What follows is not a spectacle of grand events but a patient unfolding of place, people, and promises, asking how a heart keeps its radiance while meeting the world as it is.

First published in 1917, Anne's House of Dreams belongs to the celebrated Anne Shirley series by Canadian author Lucy Maud Montgomery, whose 1908 debut, Anne of Green Gables, made her an international literary figure. Composed in the early twentieth century and released during the First World War, this volume finds Anne at the threshold of married life with Gilbert Blythe and settling in a coastal village on Prince Edward Island. Without revisiting the schoolroom or college capers that charmed earlier volumes, the book traces the beginnings of a household and the welcoming—and testing—embrace of a new neighborhood.

Montgomery lingers over shorelines, gardens, and weather in ways that make landscape feel like a companion. The little house by the water becomes a character in its own right, sheltering conversations, laughter, and quiet reflection. The nearby lighthouse, waves, and fields form a choreography of light and season that steadies the story's pulse. This coastal setting, so distinctly rooted in the

author’s Maritime sensibility, offers both refuge and revelation: the sea can soothe, but it can also expose. In the cadence of tide and wind, the novel explores how place shapes identity and how belonging takes root.

At its heart, the book is an account of beginning: two people learning the art of shared life. Montgomery’s interest is not in melodrama but in the subtler negotiations of affection, vocation, and community expectations. Anne’s lively imagination has not dimmed; it has deepened, now trained on the daily work of making a home. The narrative asks enduring questions: What makes a house a dream rather than a façade? How do ideals survive contact with the ordinary? And how can companionship become a source of courage rather than complacency? The answers arrive gradually, through scenes of wit, work, and wonder.

A hallmark of the novel is its gallery of neighbors, whose distinct voices knit the village together. A seasoned lighthouse keeper with a sailor’s trove of tales, a forthright friend with crisp opinions, and a reserved young woman carrying private burdens enrich Anne’s world with humor, candor, and moral complexity. Their stories intersect with Anne’s in ways that highlight hospitality, loyalty, and the dignity of local lore. Through these relationships, Montgomery demonstrates that community is not merely backdrop; it is an ethical practice, teaching patience, perspective, and the brave courtesy of truly listening.

Montgomery’s style remains crystalline and musical, attentive to the glint of sun on water as much as to the turn of a neighbor’s phrase. Her prose balances lyric description with crisp dialogue, and her use of gently omniscient narration invites readers into the inner weather of her characters without sentimentality. The humor—sometimes sly, sometimes exuberant—keeps the narrative buoyant,

while restrained pathos gives it gravity. The result is a tonal harmony rare in domestic fiction: a novel that feels light yet durable, tender yet unsparing, and always anchored in the textures of everyday life.

The book’s classic status rests on this balance. Anne’s House of Dreams extends the emotional arc of a beloved heroine while confidently shifting focus from youthful self-discovery to shared responsibility and mature hope. It shows that the lives of ordinary people—teachers, doctors, keepers of lights, caretakers of homes—can warrant sustained artistic attention. Across decades, readers have returned to this volume for its luminous setting, humane comedy, and unflinching acknowledgment that joy and difficulty often arrive intertwined. Its place within a globally cherished series further ensures that new generations continue to encounter its grace.

Beyond popularity, the novel has shaped expectations for character-driven fiction centered on domestic spaces. By granting complexity to women’s interior lives and by honoring the social intelligence of friendship and neighborliness, Montgomery helped broaden the canvas of early twentieth-century narrative. The book offers a model of continuity in series fiction: each installment evolves in theme and tone while maintaining a coherent moral vision. Writers working in coming-of-age traditions, family sagas, and community portraits have drawn from such techniques—particularly the interweaving of local color, reflective narration, and episodic structure—to craft intimate yet expansive stories.

Its publication in 1917 situates the novel within a world unsettled by war, even as the story itself dwells on the sheltered scale of home. That contrast intensifies the book’s preoccupation with steadiness, kindness, and meaning

made from daily rituals. Readers then and now recognize the solace in a well-set table, a light kept through fog, a friendship that endures through misunderstanding. Without leaning on historical spectacle, the novel affirms the moral importance of care, suggesting that the health of a household quietly participates in the healing of a broader, anxious world.

Part of the book's lasting influence is its trust in narrative hospitality. Montgomery invites readers to linger with anecdotes, shore legends, and kitchen talk, creating a generous pace that values attention itself. The stories characters tell one another become bridges across solitude, models of how memory can be shared without being simplified. Contemporary fiction that prizes voice, locality, and ensemble casts echoes this method. So too do readers who have adopted Anne's habit of finding beauty in the overlooked, recognizing that imagination is not escapism but an instrument for perceiving truth with tenderness.

Reading an unabridged text matters here because cadence is character. The measured unfolding of chapters mirrors the maturing of bonds and allows motifs—light in windows, paths through dunes, small acts of service—to accumulate resonance. Compression would flatten the book's signature textures: the pauses in conversation, the seasonal shifts, the way humor can defuse pride or soften regret. Preserving Montgomery's full language keeps intact the novel's architecture of feeling, inviting a patient engagement that rewards with clarity, consolation, and the quiet exhilaration of seeing ordinary life transfigured.

Today, Anne's House of Dreams endures because its questions are our own. How do we build homes that are generous rather than guarded? What does it mean to belong—to a person, a place, a circle of care—without losing the

self that first dared to hope? In an age attentive to community, mental well-being, and environmental kinship, this seaside tale offers both balm and provocation. It suggests that courage often looks like kindness sustained, and that imagination, tempered by responsibility, remains a renewable resource. For these reasons, its appeal continues to widen, tide-like, with every new reader.

Synopsis

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Anne's House of Dreams, published in 1917 by Canadian author Lucy Maud Montgomery, continues the Anne Shirley series by following its heroine into early married life. The novel shifts from the schoolrooms and college circles of earlier installments to a quieter coastal world where the making of a home becomes the central endeavor. Set on the shores of Prince Edward Island, it blends domestic realism with the lyricism and humor that characterize Montgomery's work. Without dwelling on grand events, the book traces the rhythms of seasons, friendships, and work, introducing a new community whose stories and temperaments shape Anne and deepen the series' emotional register.

The narrative opens with Anne Shirley's marriage to Gilbert Blythe and their arrival at a modest cottage near a small harbor, soon christened their house of dreams. The sea, the dunes, and the changing light create a vivid frame for Anne's efforts to furnish rooms, plant borders, and weave memory into a new address. Gilbert establishes his medical practice, while Anne learns the cadence of a shoreline village where news travels by boat and by neighborly call. Early chapters emphasize adjustment and expectation: the couple builds routines, reconciles individual hopes, and discovers that the making of a home demands patience as well as enthusiasm.

Among the first friendships that anchor their life are two neighbors who become enduring presences. Captain Jim, the aging lighthouse keeper, offers tales distilled from decades at sea and the kind of perspective only long experience confers. His gentle wisdom steadies the young couple and

frames the coast as a living archive of trial and wonder. Miss Cornelia Bryant, sharp-tongued and generous-hearted, provides comic counterpoint and practical counsel, forever ready with opinion yet unswervingly loyal. Through evenings of conversation and shared visits, the cottage becomes a crossroads where stories, advice, and quiet companionship foster the sense that a real neighborhood is forming.

Another central figure is Leslie Moore, a striking neighbor whose reserve hints at long-standing hardship. Her situation, hemmed in by duty and complicated by a painful marriage, introduces a thread of ethical tension that runs through the book. Anne's dawning friendship with Leslie is marked by tact, imagination, and a determination to find small ways to ease another's burden without presuming to solve it. Their conversations make space for questions about obligation, freedom, and the cost of compassion. As the seasons turn, Leslie's guarded life is gradually revealed, and her story challenges Anne to see that sympathy must be balanced with respect.

Storytelling itself becomes a shaping force when a young writer arrives to help record Captain Jim's life. The project, encouraged by the new friends clustered around the lighthouse, draws the community into a larger meditation on memory and the making of a legacy. The writer's presence subtly alters local currents, bringing unlooked-for perspectives and prompting several characters to reexamine their choices. Woven through these scenes is Montgomery's sense that history is kept alive by attentive listeners and skillful narrators. The process of setting a life to paper underscores the novel's belief in the worth of ordinary experience, conserved against the tide of time.

Meanwhile, Gilbert's practice gathers momentum, exposing the couple to the raw edges of illness, childbirth, and

sudden misfortune that any small community faces. Anne stands at the cusp of private domesticity and public responsibility, supporting her husband while keeping open a home where comfort and cheer might be found. Episodes of storm, recovery, and quiet gratitude test their steadiness and widen their circle of concern. Montgomery presents this workaday fabric without melodrama, emphasizing competence, kindness, and the way professional duty can shape a young marriage. In the background, the sea keeps its steady beat, a reminder of endurance and change.

Within the cottage walls, Anne and Gilbert encounter the intimate joys and sorrows that accompany the start of a family. Hopes crystallize into new responsibilities; plans are revised in the face of events that no foresight can prevent. The narrative approaches these passages with restraint, acknowledging grief and consolation while preserving a tone of reverence for ordinary days. Nature repeatedly offers solace, from spring blossoms to autumn skies, and neighbors respond with unobtrusive support that speaks louder than speeches. In this register, the house of dreams earns its name not as a monument, but as a shelter that gathers tenderness and courage.

As the intertwined arcs advance, possibilities of change open for Leslie, while Captain Jim’s life story finds its final shape and Miss Cornelia’s trenchant opinions soften into acts of unmistakable care. Anne and Gilbert, seasoned by experience, begin to imagine what their next chapter might require from them and from the place they inhabit. The home they built becomes both cherished destination and stepping-stone, a symbol of what love and labor can create together. Montgomery guides these developments with a calm hand, letting resolutions emerge from character and community rather than from sudden contrivance, and keeping the sea always near as witness and guide.

Read as a whole, Anne’s House of Dreams maps the passage from youthful aspiration to adult steadiness, honoring the way a life is assembled from friendship, work, and faithfully tended hopes. Its enduring significance lies in how it elevates ordinary bonds and small acts of care, showing that a home is made as much by conversation and shared burdens as by walls and gardens. The novel suggests that stories preserve what time would otherwise erode, and that empathy, patiently practiced, can alter a community’s course. Without grand spectacle, it affirms the quiet heroism of making a life beside the ever-changing sea.

Historical Context

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Anne’s House of Dreams unfolds on Prince Edward Island, a small Maritime province off Canada’s Atlantic coast, during the late Victorian to early Edwardian era. The narrative’s social world is anchored by dominant local institutions: Protestant churches, village schools, small municipal bodies, and a coastal economy of fishing and farming. British imperial identity still frames public life, while respectability and neighborly surveillance shape private conduct. Professions such as the minister, schoolteacher, and especially the country doctor carry moral authority. Daily rhythms are governed by seasons, tides, and the Sabbath, producing the intimate, face-to-face community that the novel depicts in its quiet harbor setting.

Prince Edward Island’s history informs this local texture. Long home to the Mi’kmaq, the island was later colonized by French and British settlers, then organized into large land lots owned by absentee landlords. After extended political conflict over tenancy, the island joined the Canadian Confederation in 1873, and the government gradually purchased estates to sell to resident farmers. This settlement pattern fostered dispersed villages bound by kin, church, and school. The novel’s stable homesteads, multigenerational households, and strong attachment to place reflect the aftermath of the “land question,” when landownership and a sense of rootedness underpinned Island identity.

A maritime outlook pervades the book’s coastal community. From the mid-nineteenth century through the 1880s, PEI and the wider Maritimes built wooden ships and sent crews

to fisheries and merchant routes; by the turn of the century, wooden shipbuilding waned, but fishing and coastal trade remained central. Lighthouses, maintained by federal authorities, guarded tricky channels, and keepers lived closely with the sea's risks. Oral traditions from sailors and keepers—tales of storms, rescues, and distant ports—circulated in kitchen gatherings. The novel's sea-facing vantage point, with elders who remember voyages and shipwrecks, echoes this culture of maritime memory and caution.

The inland economy blended mixed farming—potatoes, hay, oats, and dairy—with kitchen gardens and small livestock. Families preserved food by salting, smoking, and canning; women's labor in dairying, butter making, and sewing was vital to household solvency. Seasonal peaks—planting, haying, harvest—dictated social life and leisure. General stores extended credit between fishing seasons or harvests, while small cash infusions came from eggs, butter, or fish. This household-centered economy, in which domestic competence was a public virtue, shapes the novel's emphasis on homemaking as both art and livelihood, and explains why a snug house near the shore could represent security and aspiration.

Transportation and communication connected remote harbors to broader networks. By the mid-1870s, a railway spanned PEI, linking villages to the island's ports. Steamers carried passengers to the mainland in open-water months; winter crossings sometimes relied on hazardous iceboats. Within the island, people traveled by horse and buggy or sleigh over rough roads. News moved through post offices, weekly newspapers, and letters—central to courtship and kinship across the series. Telegraph lines reached towns in the nineteenth century, and telephone exchanges spread in the early 1900s, though many rural households adopted

them later. This mix of old and new underlies the novel's blend of gossip, letters, and timely visits.

Religious and voluntary institutions structured social order. Presbyterian, Methodist, and Anglican congregations organized Sunday schools, prayer meetings, teas, and sewing circles that functioned as social and moral tribunals. The temperance movement, energized by the Woman's Christian Temperance Union (founded in Canada in 1874), was strong across the Maritimes. Prince Edward Island enacted island-wide prohibition in 1901, sustaining it for decades, though local practices varied. While the novel is not doctrinal, its village disputes, reconciliations, and judgments mirror the moral climate produced by churches and temperance activism, where respectability, charity, and restraint were prized community currencies.

Women's work formed the backbone of this society, publicly modest yet socially powerful. Teaching was one of the few respectable paid occupations open to young women; normal schools trained them for rural classrooms. Across Canada, many school boards preferred single women and discouraged or barred married women from teaching in the early twentieth century. Marriage thus often marked a transition from waged labor to unpaid domestic and community leadership. The novel's move from schoolroom to household reflects these expectations, while its portrayal of women's neighborly networks, visiting, and craft emphasizes the recognized authority that domestic expertise conferred in village life.

At the same time, the women's suffrage movement was reshaping public roles. Canadian campaigns gathered steam in the early 1900s, supported by temperance advocates and reform clubs. Most women gained the federal vote in 1918, with exclusions that persisted for many groups; Prince

Edward Island women secured the provincial franchise in 1922. The novel does not stage suffrage debates, yet its confident, opinionated women—accustomed to debating morals, budgets, and community welfare—reflect the broader expansion of female public voice. Their competence in household and charitable governance paralleled, and helped prepare, claims to formal political participation.

The figure of the country doctor situates the story within the rise of scientific medicine. By the late nineteenth and early twentieth centuries, antiseptic practice, laboratory science, and professional licensing through provincial colleges elevated medical authority. In rural districts, physicians traveled long distances by horse and sleigh, set fractures, delivered babies, vaccinated against smallpox, and negotiated payments in cash, kind, or credit. Midwives and older female relatives still played major roles in childbirth, producing a landscape of shared expertise. The respect accorded to a young doctor in the novel reflects this evolving professional status amid enduring reliance on community care.

Public health challenges shaped everyday risk. Before modern antibiotics, infectious diseases—tuberculosis, typhoid fever from contaminated wells, diphtheria, scarlet fever—were familiar threats. Diphtheria antitoxin became available in the 1890s and saved lives, but access varied. Smallpox vaccination campaigns had long histories in Canada, though compliance was contested. Infant and maternal mortality remained high by today's standards, especially in rural areas. Periodic influenza waves, such as the 1889–90 pandemic, passed through the Maritimes. The novel's sober attention to vulnerability, convalescence, and community aid resonates with this pre-antibiotic world, where illness could reorder families without warning.

Domestic technology illuminates the period’s material culture. Most rural homes lacked electricity until decades later, relying on kerosene lamps for light and wood or coal stoves for heat. Treadle sewing machines, cast-iron cookware, and hand-pumped wells defined household labor. Preserving gardens’ bounty required glass jars and careful timing; laundry days meant tubs, washboards, and line-drying. Mail-order catalogues—famously from Eaton’s—offered everything from fabrics to furniture, allowing remote households to craft interiors that signaled taste and thrift. In the novel, homemaking is portrayed as creative and modern within these constraints, reflecting a culture that prized beauty achieved through industry and resourcefulness.

Education and print culture were robust in Prince Edward Island. Rural schools taught a standardized curriculum emphasizing reading, recitation, and moral uplift, while high literacy rates supported lively newspaper readership in towns like Charlottetown. Canadian and American magazines circulated by subscription, and circulating libraries or private lending supplemented scarce local collections. Oral storytelling remained equally influential in coastal communities, preserving shipwreck lore, maritime ballads, and family sagas. The novel blends these traditions: literate characters trade quotations and books, while elders share remembered tales. This hybrid culture situates the story within a broader North American market yet rooted in island speech and memory.

Lucy Maud Montgomery’s career provides crucial context. Born in 1874 in rural PEI, she taught school and published poems and short stories before Anne of Green Gables appeared in 1908 to international success. After marrying a Presbyterian minister in 1911, she settled in Leaskdale, Ontario, and continued writing. Anne’s House of Dreams was published in 1917 by L.C. Page & Company, the Boston

firm that issued her early Anne books. Montgomery wrote for a transatlantic readership that valued regional “local color,” and she refined that appeal by anchoring romance and humor in closely observed Maritime settings familiar from her upbringing.

Imperial culture and national identity frame the background. Canadians of the era marked Empire Day in schools, displayed British symbols, and consumed British and American literature alongside domestic authors. The First World War (1914–1918) mobilized Canada economically and psychologically, though Anne’s House of Dreams is set in a quieter, earlier time. Its publication in 1917 meant wartime readers encountered a narrative of home, kinship, and continuity amid upheaval. The book thus works as a prewar pastoral within a wartime marketplace, a contrast that sharpens the poignancy of the series volume that follows, which addresses the war directly.

Property rights and marriage law also matter to its domestic focus. In the late nineteenth century, Canadian provinces enacted Married Women’s Property Acts, allowing wives increasing control over earnings and property and enabling them to sign contracts. Such reforms, spreading by the 1890s, did not erase inequalities but widened the legal space for married women’s economic agency. Within this legal framework, the novel’s delight in furnishing and stewarding a household—choosing, saving, and planning—acquires social weight. The “house of dreams” becomes not only a symbol of affection but also a site where a married woman’s taste and prudence carry recognized authority.

Small-town class and respectability norms are everywhere. Villages sorted themselves by occupational status—farmers and fishermen, shopkeepers, professionals, ministers—but social distance was moderated by neighborly

interdependence. Reputation mattered; gossip enforced standards, yet charitable societies, church benevolence, and informal mutual aid softened misfortune. The novel registers these gradations in courtship rituals, visiting lists, and public quarrels that resolve through community mediation. While modern urban hierarchies loomed elsewhere in Canada, the Island's status system remained personal, conveyed by manners and kin ties. This setting allows the narrative to probe pride, prejudice, and reconciliation without losing sight of material constraints.

Anne's House of Dreams therefore mirrors the late nineteenth- and early twentieth-century Maritimes while quietly critiquing them. It celebrates domestic artistry, professional dedication, and village solidarity, yet it grants women strong voices that anticipate expanding civic roles. Its seaward gaze preserves a culture adjusting to economic change, and its attention to illness and care acknowledges the precariousness of pre-antibiotic life. Published during war but set in peace, it catches a transitional Canada: still Victorian in its moral vocabulary, increasingly modern in education, medicine, and law. The result is both a record of its era and a gentle argument for compassion within it.

Author Biography

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Lucy Maud Montgomery (1874–1942) was a Canadian author whose fiction helped define early twentieth-century popular literature and the international image of Prince Edward Island. Best known for Anne of Green Gables, she wrote novels, short stories, poetry, and essays that blended humor, vivid nature description, and close observation of community life. Working across the late Victorian, Edwardian, and interwar periods, she reached a global readership while remaining strongly identified with Atlantic Canada. Her books, centered on imaginative young protagonists and domestic locales, offered readers both escapist charm and quietly modern reflections on ambition, education, and creativity, ensuring a durable place in children's and general fiction.

Montgomery grew up on Prince Edward Island and was educated in local schools before attending Prince of Wales College in Charlottetown, where she earned a teacher's license. She later took courses at Dalhousie University in Halifax, an uncommon step for women of her era and one that broadened her literary horizons. From adolescence she kept journals and wrote steadily, developing a disciplined habit that would support a long career. Teaching in rural schools provided both income and material, bringing her into daily contact with the communities and landscapes that shaped her settings. Her early reading drew on widely available Victorian and Romantic writers, periodicals, and sermons.

During the 1890s and early 1900s, Montgomery built a professional foundation in the magazine market. She placed

poems, sketches, and short stories with Canadian and American periodicals, learning the tastes of editors and the commercial rhythms of the trade. This apprenticeship honed her command of episodic plotting, comic timing, and scene-setting—skills later vital to her novels. She also contributed journalism and maintained a steady correspondence with editors, establishing reliability and range. Her autobiographical series The Alpine Path, serialized in 1917, reflected on these years as a sustained effort to gain literary footing through persistence, careful revisions, and a pragmatic understanding of readers' expectations.

Anne of Green Gables (1908) marked Montgomery's breakthrough, transforming a manuscript initially rejected by publishers into a widely read bestseller. Rooted in Prince Edward Island's geography and small-town dynamics, the novel introduced a spirited orphan whose imagination reshaped a community, a premise that balanced comic incident with emotional growth. Critical response praised its freshness and descriptive power, and translations soon followed. Montgomery expanded the world through sequels, including Anne of Avonlea, Anne of the Island, Anne's House of Dreams, Rainbow Valley, Rilla of Ingleside, and Anne of Windy Poplars. The series sustained strong sales and created a transnational readership attached to Avonlea's evolving social tapestry.

Montgomery did not confine herself to Anne's story. She published The Story Girl and its sequel The Golden Road, novels about youthful storytelling as a social glue; the Emily trilogy—Emily of New Moon, Emily Climbs, and Emily's Quest—focused on a young writer's formation; and the Pat novels—Pat of Silver Bush and Mistress Pat—explored attachment to home and change. Other standouts include Kilmeny of the Orchard and Jane of Lantern Hill. She

gathered related tales in Chronicles of Avonlea and Further Chronicles of Avonlea, and issued a poetry volume, The Watchman and Other Poems. These works broadened her range across coming-of-age fiction, domestic realism, and pastoral romance.

Themes consistent across Montgomery’s oeuvre include reverence for nature, the enabling power of imagination, and the negotiation between individual aspiration and communal expectation. Her narratives often foreground education and creative labor as paths to self-definition for girls and young women, while acknowledging economic limits and social scrutiny. Humor, dialogue, and place-names anchor her fictional worlds in a recognizable Maritime sensibility. Rilla of Ingleside notably engages the First World War from the home front, tracing anxiety, sacrifice, and resilience in a Canadian setting. Her diaries and letters, later published, reveal meticulous planning, attentive revision, and an author keenly alert to audience responses and publishing realities.

In her later years, Montgomery continued to write and edit collections while living in Ontario, maintaining ties to Prince Edward Island as both a memoryscape and literary brand. She died in 1942 in Toronto. Posthumous publication of her journals and extensive scholarship repositioned her not only as a beloved storyteller but also as a significant professional author within a transatlantic print culture. Her novels remain in print, translated worldwide, and adapted for stage, radio, film, television, and other media. Tourism linked to her settings endures, and contemporary writers cite her influence on character-driven, place-centered fiction. Her work continues to engage new generations of readers.

Anne's House of Dreams (Anne Shirley Series, Unabridged)

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in the author’s era. The comment about many chapters and delayed marriage alludes to the long, drawn-out plotting typical of serialized romances.

19 An American physician, poet and essayist (1809–1894) known for witty maxims and popular writings in the 19th century. The lighthouse-keeper’s mention of Holmes’ dictum about cream reflects the book’s contemporary literary references and the circulation of such sayings in popular culture.

20 Quahogs are hard-shelled clams native to the Atlantic coast of North America; their white shells were often used decoratively in seaside gardens and paths. Captain Jim’s use of quahog shells to edge flower beds reflects a traditional coastal gardening practice.

21 Valenciennes refers to a fine bobbin lace originally made in Valenciennes, France, and prized in the 19th and early 20th centuries for delicate garments. Mention of Valenciennes lace signals the high quality and handwork of the tiny dress Leslie gives Anne’s baby.

22 A local educational institution referenced as the school where Leslie took advanced work; in the period such academies or colleges prepared students—especially women—for teaching and professional life. The name evokes the network of provincial teacher-training academies common in Canada at the time.

23 A regional fair or exhibition in Charlottetown (capital of Prince Edward Island) where agricultural products and domestic crafts competed for prizes. Miss Cornelia’s remark about a prize for lemon pies reflects the era’s county and provincial exhibitions that were social and commercial highlights.

24 A small, often plush-lined coffin used for infants and children in the late 19th/early 20th centuries; here it underscores the tenderness and ritual around Little Joy's burial and the period's funerary customs for babies.

25 A quotation from the Bible (Job 1:21) expressing religious resignation to loss; Miss Cornelia uses it as a conventional Christian consolation for bereavement, reflecting the community's Protestant piety and the era's moral language.

26 The name of the Blythes' home and the fictional coastal community where the story takes place; it evokes a maritime setting and shapes the novel's recurring sea imagery and local social life.

27 A surgical procedure that involves drilling or cutting a hole in the skull (trepanation) to relieve pressure on the brain; Gilbert discusses it as a possible treatment for Dick's condition, reflecting contemporary neurosurgical ideas and the ethical uncertainty about risky operations at the time.

28 An abbreviation for a church women's missionary organization (commonly the Women's Foreign Missionary Society) active in late 19th/early 20th-century Protestant communities; Miss Cornelia's appointment as a delegate signals her civic and religious involvement and the period's role for women in church missions.

29 A regional term historically associated with Nova Scotia fishermen and fast Atlantic schooners; here 'Bluenose ports' evokes the Atlantic coastal trade and fishing culture that frame the story's maritime economy and geography.

30 A well-known maritime legend about a ghost ship doomed to sail forever; Captain Jim's tale of a man imagining himself the Flying Dutchman draws on seafaring

folklore to heighten the story’s atmosphere of supernatural maritime lore.

31 A traditional weather proverb describing high cirrus clouds and streaky clouds that often precede windy or stormy weather; Captain Jim uses it as a seafarer’s shorthand to read the sky—an example of folk meteorology in coastal communities.

32 An archaic word used in obituary notices meaning ‘widow’ (literally a surviving spouse); Miss Cornelia’s complaint about the term highlights older funeral vocabulary that can sound harsh or outdated to modern readers.

33 A colloquial name for the devil in English-language folk speech; Susan’s reference to the ‘Old Scratch’ is a humorous, idiomatic way to suggest mischievous or malicious forces in ordinary life, reflecting period slang and popular belief.

34 An allusion to the biblical Joseph (from Genesis), commonly invoked in Victorian and Edwardian speech to suggest shared trials or a providential destiny; in the dialogue it signals a sense of mutual sympathy and identification rooted in scriptural imagery rather than a literal ethnic reference.

35 Phrase used literally here to mean a seafaring voyage—often with a sense of permanent departure for sailors. In the novel it signals Captain Jim’s intention to leave home and go on a ship, a decision weighted with emotional and practical consequences in a coastal community.

36 A mosquito-borne viral disease historically common in tropical regions such as parts of the Caribbean and the southern United States, often causing high fever and

jaundice. In the story the illness is given as the cause of Dick Moore’s death in Cuba, reflecting 19th-/early-20th-century medical realities and travel risks.

37 Montreal is a major city in the Canadian province of Quebec. In the period of the novel it was a regional center for advanced medical and surgical care, which is why characters travel there for specialist consultation and operations.

38 Short for the Magdalen Islands (Îles de la Madeleine) in the Gulf of St. Lawrence, a small archipelago off eastern Canada. The islands have a long maritime history and rough seas, so being 'wrecked on the Magdalens' refers to a shipwreck in a known hazardous area for coastal navigation.

39 A poem by Alfred, Lord Tennyson that uses a sea voyage as a metaphor for death and passing to the afterlife. In the book Anne recites it for Captain Jim; its theme of peaceful passage beyond life's trials resonates with the character’s reflections on mortality.

40 A colloquial name for members or supporters of the Liberal Party in Canadian politics, historically contrasted with 'Tories' (Conservatives). The exchange in the text reflects local partisan feeling during an election campaign.

41 A traditional name for members or supporters of the Conservative Party (in Canada and historically in Britain). The novel uses the labels 'Tories' and 'Grits' to show local political allegiances and the lively, partisan atmosphere of small communities.

42 A legal arrangement in which a borrower pledges property as security for a loan; the lender can take possession if the debt is not repaid. In the chapter Leslie