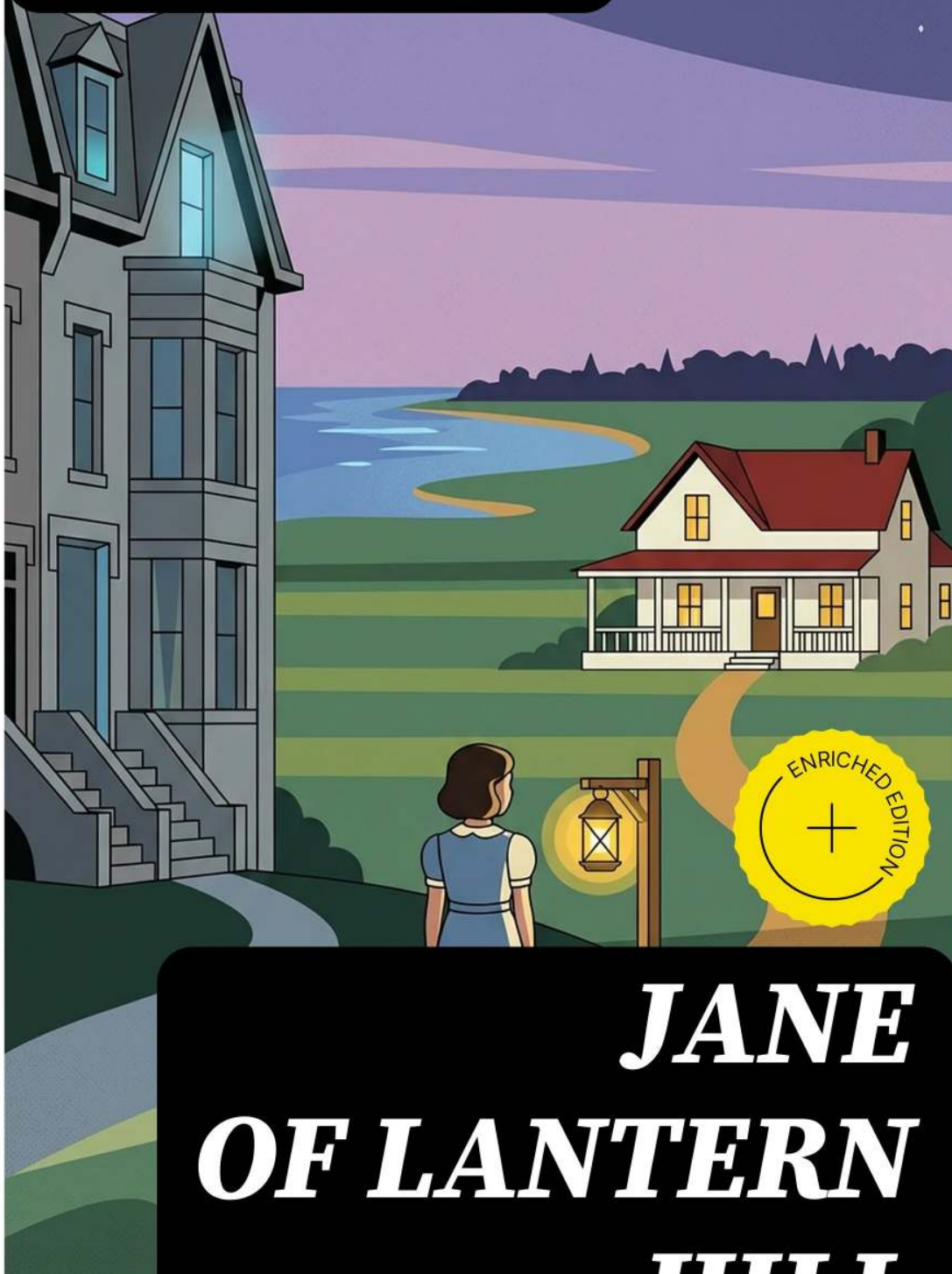


**LUCY MAUD
MONTGOMERY**



**JANE
OF LANTERN
HILL**

**LUCY MAUD
MONTGOMERY**



**JANE
OF LANTERN**

III



Lucy Maud Montgomery

Jane of Lantern Hill

Enriched edition. Including the Memoirs of Lucy Maud Montgomery

Introduction, Studies and Commentaries by Georgia Fletcher

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Table of Contents

[Introduction](#)

[Author Biography](#)

[Historical Context](#)

[Synopsis \(Selection\)](#)

JANE OF LANTERN HILL (Children's Book Classic)

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

Introduction

[Table of Contents](#)

This single-author collection brings together Lucy Maud Montgomery's *Jane of Lantern Hill* and *The Alpine Path: The Story of My Career*, pairing a classic children's novel with the author's autobiographical narrative. The aim is not to offer a complete oeuvre but to present two fully realized works that illuminate each other across genre. Readers encounter a moving story of girlhood and home alongside a candid account of artistic formation and professional persistence. The result is a compact portrait of a writer whose fiction shaped modern reading for young people and whose life writing reveals the craft, discipline, and purpose that animate her storytelling.

Jane of Lantern Hill is a novel for young readers that follows Jane Victoria Stuart, a Toronto schoolgirl living under the watchful rule of her grandmother and the quiet sadness of her mother. Jane learns that her father is alive and invites her to spend the summer with him on Prince Edward Island. The premise opens a path toward self-discovery as Jane encounters new landscapes, friendships, and responsibilities. Without disclosing later developments, the novel centers on the search for belonging, the making of a home, and the growth of confidence through everyday tasks, kindness, and the careful observation of the natural world.

The Alpine Path: The Story of My Career is Montgomery's autobiographical account of her vocation. Originally published as a series and later issued in book form, it traces her early aspirations, the habits that sustained her, and the realities of literary work. Rather than a comprehensive life

story, it is a focused narrative of becoming a writer, told with the directness and modesty familiar from her fiction. The memoir offers readers a rare vantage on the daily practices—reading, drafting, revising, submitting—that shaped her books, and it illuminates the values of patience, integrity, and perseverance that run through her narratives.

Placing these two works side by side highlights the productive dialogue between Montgomery's imaginative worlds and her lived experience of authorship. *Jane of Lantern Hill* dramatizes a young person's awakening to possibility through place, community, and work; *The Alpine Path* articulates the inner and outer disciplines that make such stories possible. The pairing underscores that the emotive clarity, humor, and attentiveness to ordinary life in her fiction are inseparable from a deliberate artistic ethos. Readers encounter a narrative of self-making within the novel and a reflective articulation of the same process within the memoir.

Across Montgomery's body of work, unifying themes gather around home, belonging, and the power of imagination to recast the everyday. In *Jane of Lantern Hill*, home is created through action and care; in *The Alpine Path*, vocation is similarly built through steady effort and fidelity to one's ideals. Both works consider how a young person, or a young career, takes shape amid expectations from family and society. Without promising simple resolutions, they insist that attention, kindness, and courage enlarge the world. They also honor the dignity of ordinary labor—the daily rhythms that allow hope to take root and character to mature.

Montgomery's stylistic hallmarks appear in both genres. Her prose is notable for luminous descriptions of landscape, an ear for the cadences of speech, and an understated

humor that sharpens character portraiture without cruelty. She balances episodic scenes with a strong sense of seasonal and emotional progression. In the novel, dialogue and setting work together to reveal temperament and desire; in the memoir, a clear, measured voice makes craft visible without self-aggrandizement. Throughout, she treats interior life with seriousness, granting her protagonists—fictional or autobiographical—the space to think, imagine, and choose with moral agency.

Place functions as more than backdrop; it is a shaping presence. Jane's summer on Prince Edward Island introduces a geography that nourishes responsibility and joy, setting city and island in a suggestive, not simplistic, contrast. In *The Alpine Path*, the landscapes of Montgomery's upbringing and early adulthood are rendered as sources of memory, solace, and creative stimulus. The natural world—gardens, shorelines, changing weather—becomes a grammar for feeling and a guide to attention. This emphasis on place anchors both works, offering readers a sense that inner renewal and outward belonging often begin with learning to see where one stands.

Montgomery gives domestic spaces a literary dignity that challenges narrow views of what counts as adventure or achievement. In *Jane of Lantern Hill*, kitchens, gardens, and small errands become sites of ingenuity and growth, where competence fosters confidence. *The Alpine Path* reframes the writing life in comparable terms: steady habits, careful work, and the quiet accumulation of skill. In both cases, care for the immediate world—its people, tasks, and textures—builds the conditions for freedom. The result is a humane aesthetics in which ordinary life is not a limit but a field of possibility and ethical formation.

Community and intergenerational relationships also lie at the heart of these texts. Jane's encounters with neighbors, relatives, and friends sketch a social fabric rich in affection and friction, where character is tested and strengthened. The memoir, in turn, acknowledges the networks—readers, editors, teachers, acquaintances—that shape a writer's path. Without reducing individuals to types, Montgomery attends to the particularities of temperament and circumstance. Her portrayals of girls and women are especially resonant, suggesting that aspiration flourishes when it is recognized, encouraged, and grounded in concrete opportunities for learning and work.

The lasting significance of Montgomery's work reaches beyond a single title or audience. Best known for *Anne of Green Gables*, she wrote widely and has long been read by children and adults alike. *Jane of Lantern Hill* contributes to that legacy with its nuanced portrait of girlhood and its affirmation of home-making as creative practice. *The Alpine Path* offers context, not as explanation for every fictional choice, but as a companionable guide to a writer's methods and motivations. Together they reveal why her stories continue to invite rereading: they honor memory, imagination, and the steady work that binds both.

This edition represents two distinct text types—a novel and an autobiographical narrative—presented to foreground their dialogue. Readers may begin with *Jane of Lantern Hill* for its story of discovery, then turn to *The Alpine Path* for a reflective counterpoint; or they may reverse the order to enter the fiction already attuned to Montgomery's craft. The collection's purpose is clarity and companionship, not comprehensiveness: to offer a carefully chosen pair that introduces new readers to central concerns of her art while

rewarding longtime admirers with fresh connections across genres.

Approached together, these works offer an invitation and a promise. The invitation is to dwell with characters and scenes that make the ordinary luminous, and to listen to an author assessing her own path with candor and grace. The promise is that such reading will enlarge attention—to places, people, and practices that often escape notice yet sustain a life. *Jane of Lantern Hill* and *The Alpine Path*, in their different modes, affirm that belonging and vocation are made in time, through care. They stand as enduring witnesses to the imaginative generosity of Lucy Maud Montgomery's art.

Author Biography

[Table of Contents](#)

Lucy Maud Montgomery (1874–1942) was a Canadian novelist whose depictions of Prince Edward Island helped define Canadian literature for readers at home and abroad. Writing from the late Victorian era into the interwar years, she created memorable heroines whose wit, imagination, and resilience appealed to multiple generations. Best known for *Anne of Green Gables*, she also produced short stories, poetry, essays, and later novels that broadened her range. Montgomery combined lyrical description with keen observation of community life, exploring themes of belonging, aspiration, and moral choice. Her work's strong sense of place and character has kept it continuously in print and central to discussions of women's writing and regional narrative.

Montgomery's education and early professional formation were rooted in Prince Edward Island. She earned a teacher's license at Prince of Wales College in Charlottetown and later took university courses in Halifax at Dalhousie, experiences that sharpened her interest in literature and the craft of language. Before publishing novels, she taught school and contributed poems and stories to newspapers and magazines, learning the discipline of writing for a paying market. The island's farms, shorelines, and village rhythms supplied subjects and settings, while the practical demands of teaching and freelance writing cultivated habits of revision, economy, and persistence that shaped her narrative voice.

Her breakthrough came when she turned magazine-honed skills to book-length fiction in the early twentieth

century. The enormous success of *Anne of Green Gables* brought international attention, enabling a sustained career that included sequels and other series fiction. Readers praised Montgomery's humor and descriptive power, while critics noted her deft handling of coming-of-age plots and community dynamics. She balanced literary ambition with professional rigor, maintaining extensive submissions, contracts, and correspondence. Throughout, she kept journals that recorded aspects of her literary life and working methods—valuable sources for understanding how she navigated editors, readerships, and the evolving marketplace for popular fiction.

The Alpine Path: The Story of My Career offers Montgomery's most direct account of that professional journey. First appearing as a series of autobiographical pieces in the 1910s and later issued as a book, it traces her early aspirations, the discipline behind her magazine work, and the challenges facing a woman author seeking recognition and fair payment. She reflects on revision, persistence through rejection, and the importance of reading the market without compromising voice. The volume is both memoir and craft manual, revealing the practical steps that underpinned her success and illuminating the determination that sustained her through fluctuating fortunes.

Jane of Lantern Hill, published in the late 1930s, belongs to Montgomery's later fiction and revisits the restorative power of place that animates much of her work. Set between city life and Prince Edward Island, it follows a young heroine discovering competence, loyalty, and self-possession. Without relying on melodrama, Montgomery draws emotional stakes from everyday tasks, intergenerational ties, and the subtle formation of identity.

The novel's calm assurance, humor, and tactile descriptions of food, seasons, and domestic spaces demonstrate a mature craft. It speaks to enduring concerns—home, belonging, and the making of a purposeful life—while showcasing the island landscape as a creative catalyst.

As her readership grew, Montgomery continued to write novels, short stories, and essays, dividing her time between professional obligations and the demands of a public authorial persona. She lived for extended periods in Ontario while maintaining imaginative ties to Prince Edward Island, whose locales remained central to her fiction. Her books reached international audiences and inspired numerous adaptations across media, securing a global presence unusual for a Canadian author of her era. She remained attentive to her correspondence and records, leaving materials that scholars consult to trace her publication history, editorial relationships, and the reception of her work over decades.

Montgomery's later years were marked by continued literary production and a public legacy that only expanded after her death in the early 1940s. Today her novels are widely read in classrooms and by general audiences, valued for their artistry and for their portrayal of intelligent, resourceful young women. *The Alpine Path* provides an indispensable window onto the professional conditions of early twentieth-century authorship, while *Jane of Lantern Hill* exemplifies the enduring appeal of her island-centered storytelling. Together they highlight her craft, tenacity, and humane vision, ensuring her ongoing influence on writers, readers, and the cultural imagination connected to Prince Edward Island.

Historical Context

[Table of Contents](#)

Lucy Maud Montgomery's career unfolded across the transformative decades from the late nineteenth century to the interwar years, and this collection spans two distinct moments within that arc. *The Alpine Path: The Story of My Career* was serialized in 1917, during the First World War, when Montgomery had already become an internationally known author. *Jane of Lantern Hill* appeared in 1937, amid the Great Depression. Together they reflect Canada's transition from a small, largely rural society to an increasingly urban and modern nation. They also register the changing opportunities and constraints for women writers who navigated expanding print markets, evolving educational norms, and persistent social expectations about domestic life.

Montgomery was born in 1874 on Prince Edward Island, a province that had joined Canadian Confederation in 1873. PEI's late nineteenth-century economy depended on mixed farming, fishing, and maritime trade, with tightly knit communities shaped by Scottish, English, and Acadian heritages. Rural schools and one-room classrooms were common, and teacher training became a pathway for educated young women. The island's landscapes—red-clay roads, shorelines, and farmsteads—fed Montgomery's imagination and later furnished settings for multiple works. *Jane of Lantern Hill* returns to this environment from an urban vantage point, juxtaposing island rhythms with a metropolitan sensibility shaped elsewhere in Canada.

Education expanded for girls in the 1880s-1890s, and Montgomery's experience reflects that shift. She attended

Prince of Wales College in Charlottetown for teacher certification and later studied literature as a special student at Dalhousie University in Halifax. *The Alpine Path* recounts her early efforts to balance teaching with writing, a common pattern for aspiring authors who leveraged modest salaries to finance creative work. Normal schools, examinations, and standardized curricula were part of broader Dominion-wide reforms. These developments fostered literacy, enlarged reading publics, and created an audience for fiction aimed at young readers and families, conditions that shaped both Montgomery's career and her themes of self-cultivation.

Around 1900, the North American magazine industry boomed, sustained by postal networks, rail distribution, and advertising revenue. Montgomery sold poems and short stories to a wide range of periodicals, an experience she explicates in *The Alpine Path*. Canadian writers often sought the larger U.S. market, where magazines paid higher rates and offered broader circulation, though local publishers and magazines also grew. The interplay of Canadian identity and transnational readerships helped position authors like Montgomery as cultural intermediaries. The professionalization of authorship—contracts, editors, serial publication—created new possibilities for women to earn income through the pen while writing within prevailing moral and sentimental frameworks.

First-wave feminism reshaped public life in the early twentieth century. Women's suffrage advanced provincially from 1916 onward, and most women gained the federal vote in 1918. In 1917, the audience of *Everywoman's World*, which serialized *The Alpine Path*, was keenly interested in careers compatible with domestic respectability.

Montgomery's guidance about perseverance, submission of manuscripts, and financial prudence addressed readers

negotiating paid work and family obligations. The text belongs to a culture of self-improvement literature that validated professional ambition while reaffirming respectability. Its measured tone mirrors expectations that women's public achievements should harmonize with ideals of modesty, service, and moral uplift prevalent in the periodical press.

The First World War (1914–1918) profoundly affected Canadian society through mobilization, casualty lists, and the strains of the home front. Although *The Alpine Path* focuses on Montgomery's career rather than battlefield events, its 1917 publication context matters. Readers sought narratives of endurance and purposeful labor amid uncertainty. Literary markets adjusted to paper shortages, patriotic content, and shifting advertiser priorities. The war also accelerated changes in women's roles—paid employment, volunteerism, and public activism—against which a woman writer's professional testimony carried special resonance. Montgomery's emphasis on discipline, routine, and craft met a moment that valued steadiness in the face of disruption.

Religious culture framed much of English-speaking Canada, and Montgomery's adult life was closely connected to Presbyterian communities; she married a Presbyterian minister in 1911 and lived in Ontario parsonages. *The Alpine Path*'s ethos of diligence, moral clarity, and duty aligns with the Protestant middle-class milieu that informed much women's journalism and fiction. Church networks underwrote women's organizations, literary clubs, and charitable societies, which in turn supported reading and writing practices. While not doctrinal, Montgomery's public statements about vocation and character underscore how religiously inflected ideals of service and self-control shaped

the expectations placed upon female authors and the reception of their work.

By the time *Jane of Lantern Hill* appeared in 1937, Toronto had become Canada's largest city, expanding through annexations, streetcar suburbs, and office towers. Interwar Toronto was known for civic order and pronounced social stratification, with elite neighborhoods, boarding houses, and immigrant districts existing side by side. Respectability, reputation, and correct manners held particular authority in middle- and upper-middle-class circles. The novel's Toronto household, with its attention to propriety and routine, reflects such norms, offering a portrait of urban domestic life that prizes appearance and social codes while revealing the pressures these can impose on a child's sense of belonging.

The Great Depression shaped the economic and cultural climate of *Jane of Lantern Hill*. From 1929 through the 1930s, unemployment and underemployment rattled Canadian cities, while rural regions coped with price collapses and agricultural volatility. Households emphasized thrift, repair, and home production. Children's books in this era often highlighted practical competence and resourcefulness, values mirrored in Jane's increasing independence and domestic capability. The novel stops short of documentary realism, but its emphasis on making do, valuing simple pleasures, and judging worth by character rather than display aligns with widely shared Depression-era ethics that prioritized frugality, cooperation, and emotional resilience.

Transportation networks tie the collection's settings together. In Montgomery's lifetime, railways, coastal steamers, and the federal ferry across the Northumberland Strait enabled seasonal movement between the Maritimes

and central Canada. By the 1930s, automobiles had become common in cities and were expanding rural mobility, while the Island remained reachable by ferry rather than bridge. *Jane of Lantern Hill* depends on this geography of trains and ferries to stage its urban-to-rural shift. Tourism to Prince Edward Island also grew in the interwar years, helped by earlier success of *Anne of Green Gables*, which had already made the Island an emblem of restorative landscapes for Canadian and international readers.

Technological change altered both domestic life and literary labor. Urban homes increasingly benefited from electrification, telephones, and household appliances by the interwar period, while many rural areas adopted these innovations more slowly. *Jane of Lantern Hill* juxtaposes well-appointed city routines with hands-on island housekeeping, gardening, and cooking, practices that Depression readers recognized as virtuous and necessary. *The Alpine Path*, looking back to the 1890s and 1900s, describes an author's tools—pens, manuscripts, and the postal system—across a period when typewriters were spreading and editorial correspondence accelerated. The contrasting technologies frame two stages of modernity and their differing expectations for women's work.

Family law and social convention form a crucial backdrop to *Jane of Lantern Hill*. Early twentieth-century Canada imposed strong social stigma on marital breakdown, and divorce was difficult to obtain, subject to varying provincial procedures and, in some cases, parliamentary oversight. Custody norms and community opinion often favored maintaining appearances, especially within respectable urban circles. The novel attends to a child's experience of parental estrangement without focusing on courtrooms or statutes, reflecting a culture in which private arrangements

and family authority bore heavy weight. Its sensitivity to secrecy, rumor, and reputation mirrors the constraints many families navigated to avoid public scandal.

Ideas about childhood evolved markedly between 1890 and 1937. Progressive education emphasized individual development, play, and psychological insight, influencing schools, juvenile literature, and parenting advice. Child welfare movements led to new institutions, from playgrounds to juvenile courts, and fostered a belief that children deserved environments supportive of their growth. Montgomery's fiction long favored a child's perspective, and *Jane of Lantern Hill* continues this approach, offering a narrative that respects a young protagonist's judgments and capacities. The novel's attention to a child's competence, empathy, and moral reasoning echoes contemporaneous pedagogy that sought to cultivate agency rather than enforce mere obedience.

Montgomery's settings consistently connect identity and place, a preoccupation with broader cultural implications. As Canada's literary field matured, authors wrestled with how to represent local landscapes to national and international readers. Prince Edward Island became a literary symbol of continuity and beauty, while Toronto embodied modern opportunity and constraint. *Jane of Lantern Hill* participates in this mapping of Canadian experience, showing how regional cultures coexist with metropolitan attitudes. *The Alpine Path* documents the practical steps by which a Canadian writer built a transnational readership, revealing the industry mechanics beneath the pastoral scenes that captivated audiences and contributed to Canada's cultural export.

Publishing structures also shifted across Montgomery's career. She navigated serial publication, book contracts, and

reprint markets at a time when Canadian authors often depended on American and British houses for reach. By the interwar period, Canadian publishers had strengthened their lists, and libraries expanded through Carnegie grants and municipal support, placing children's and family fiction in more hands. *The Alpine Path* discusses the discipline required to meet editors' expectations; *Jane of Lantern Hill* shows the durable audience for domestic narratives. Together they demonstrate how professionalism and market evolution enabled sustained careers for women writers within an expanding, though still male-dominated, literary economy.

Social reform currents touched both texts obliquely. Temperance advocacy, settlement work, and maternalist politics framed women's public engagement from the 1890s onward, inflecting the respectable tone of women's magazines and influencing expectations of authors as moral exemplars. Montgomery's public voice in 1917 fit this milieu, offering uplift without polemic. In 1937, depression relief, community voluntarism, and neighborhood cohesion were emphasized in civic discourse. *Jane of Lantern Hill* reflects ideals of reciprocity and neighborly care found in small communities, not as propaganda but as part of a recognizable social horizon for readers who valued mutual aid when state supports were patchy and uneven.

Reception and reinterpretation have evolved. *Jane of Lantern Hill* entered a readership already familiar with Montgomery's island settings; later, a 1990 television film adaptation titled *Lantern Hill* brought renewed attention. Scholars of children's literature and women's writing have since examined the novel's treatment of classed manners, maternal authority, and a child's agency. *The Alpine Path* has been read alongside Montgomery's private journals to

contextualize its optimistic tone within period expectations for women's self-presentation. Contemporary readers often see the collection as documenting both a woman's professional formation and an interwar child's search for place across urban and rural Canada.

Synopsis (Selection)

[Table of Contents](#)

JANE OF LANTERN HILL

A city-bred girl travels to a coastal island to spend time with the father she scarcely knows, discovering a new sense of home on Lantern Hill. Over one transformative summer she learns practical competence, forges friendships, and gently reshapes strained family bonds without losing her own emerging voice. Warm, hopeful, and attentive to everyday detail and landscape, the novel explores independence, belonging, and the right to craft one's own happiness.

THE ALPINE PATH: THE STORY OF MY CAREER

In this autobiographical account, Montgomery traces her path to becoming a writer, moving from early imaginative stirrings to the rigors of getting work into print. She reflects on discipline, rejection, and the sharpening of a literary voice rooted in close observation of nature and everyday life. Candid and encouraging in tone, it foregrounds perseverance and craft, illuminating the values that animate her fiction.

JANE OF LANTERN HILL (Children's Book Classic)

[Main Table of Contents](#)

JANE OF LANTERN HILL

THE ALPINE PATH: THE STORY OF MY CAREER

Conflicting expectations in *Jane of Lantern Hill* illuminate how kindness can coexist with firmness. The protagonist learns to differentiate voices that nourish from those that diminish, adjusting responses accordingly. *The Alpine Path: The Story of My Career* offers an analogous discernment in professional contexts, where advice varies in quality and applicability. Montgomery demonstrates that autonomy requires listening widely while choosing selectively. Across both works, authority gains legitimacy when it supports growth and diminishes when it suppresses it. The resulting autonomy is patient, principled, and oriented toward service, reflecting a maturity that values mutual respect over simple independence.

The tensions of obedience and initiative in *Jane of Lantern Hill* are resolved through competence, kindness, and clear communication. Success is measured not only by outcomes but by the integrity of methods. *The Alpine Path: The Story of My Career* extends this ethic to authorship, where honoring one's voice while engaging collaborators becomes a central craft decision. Both texts suggest that true authority is earned through reliability, not asserted through force. Autonomy, in turn, looks like the freedom to contribute one's best work, sustained by habits that invite trust and by relationships that recognize the difference between control and stewardship.

Question 5

What visions of hope and work align between a child's domestic rebuilding and a writer's creative discipline?

In *Jane of Lantern Hill*, hope appears as a practiced discipline: planning meals, cleaning rooms, and budgeting time translate optimism into action. The narrative shows that cheerfulness is not naïve, but constructed through consistent effort that dignifies small tasks. *The Alpine Path: The Story of My Career* portrays writing in similar terms, stressing preparation, steady labor, and the long view. Montgomery's career becomes an apprenticeship in hopeful work, where patience and purpose are inseparable. Taken together, the books align aspiration with routine, suggesting that joy grows from mindful practice and that sustained effort quietly repairs what discouragement seeks to undo.

Jane of Lantern Hill grounds hope in competence: learning skills reduces fear and widens choice. Progress appears in balanced budgets, welcoming spaces, and reliable rhythms. *The Alpine Path: The Story of My Career* grounds hope in craft: learning technique turns inspiration into durable work. Both honor apprenticeship as a humane structure, where effort accumulates into confidence. Rather than promising sudden transformation, the books commend incremental improvement. Hope, in this view, is a renewable resource produced by doing the next necessary thing well, regardless of acclaim, as a way of honoring one's commitments and nurturing a future that feels inhabitable.

In *Jane of Lantern Hill*, joy arrives through usefulness, warmth, and shared accomplishment. The atmosphere of a home improves when members contribute their strengths,

revealing hope as a communal practice. *The Alpine Path: The Story of My Career* parallels this with the communal ecosystem of readership and publication, where a finished work meets the lives of others. Montgomery's narrative frames labor as a gift offered to a community, modest in means but steady in intent. Across the pair, hope takes shape as service that replenishes both giver and receiver, strengthened by the humble rituals that hold a day together.

The momentum in *Jane of Lantern Hill* builds through planning and follow-through, demonstrating how hope matures when promises are kept. Acts of tidying, cooking, and welcoming are not merely chores; they signal belief in tomorrow. *The Alpine Path: The Story of My Career* lends similar weight to timelines, revisions, and consistency. Work confirms hope by turning intention into structure. Read side by side, the books offer a vision of aspiration grounded in practice, where dignity arises from kept commitments and sustained attention. Hope and work, braided tightly, become a way of inhabiting time with integrity and quiet gladness.

Memorable Quotes

[Table of Contents](#)

1q ""Jane never cries. She never cried even when she was a tiny baby."

2q "The letter was a bolt from the blue."

3q "Jane found that waiting for something pleasant was very different from waiting for something unpleasant."

4q "House-hunting, Jane decided, was jolly."

5q "There is no pleasure in life like the joy of achievement."

6q "She had an inborn love of the sea and all pertaining to it."

7q "May you never drink out of an empty cup."

8q ""I like a patch of excitement about once a week," dad would say"

9q ""I belong here," said Jane."

10q "Persian cats were so deceptive."

11q "The world was real again."

12q "Hitherto Jane's career at Lantern Hill had been quite unspectacular."

13q ""I do wish dad could see you now.""