We forget because we must: The Problems of Remembering and Forgetting in The Blythes Are Quoted

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“We forget because we must”:
The Problems of Remembering and Forgetting in *The Blythes Are Quoted*

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「私たちは、忘れねばならぬから忘れるのだ」
―『ブライス家がつなぐ物語』における記憶と忘却の問題―

赤松 佳子

L・M・モンゴメリ（L. M. Montgomery, 1874-1942）作『ブライス家がつなぐ物語』（赤松・仮題、村岡美枝訳『アンの想い出の日々』）は、2009年になって初めて作者の意図通りに出版された作品である。『赤毛のアン』には続編となる長編が7作あり、主人公アン・シャーリーはギルバート・ブライスと結婚してアン・ブライスとなり、三人の息子を第一次世界大戦に送った後、次男ウォルターの戦死を経験して終戦を迎えようとするのだ。本作品はウォルターの戦死の記憶を核としている。つまり、そのテーマはカナダ人にとっての戦争という＜文化的記憶＞だと言える。全15編の短編を含む本作品は、二部構成である。第一次世界大戦前を扱った第一部、第一次世界大戦後から第二次世界大戦が勃発した頃までを扱った第二部において、＜記憶＞と＜忘却＞の問題は相互に関係するものとなっている。本稿では、作品中で二度引用されるマシュー・アーノルドの詩の一節「私たちは、忘れねばならぬから忘れるのだ」を手掛かりに、＜記憶＞と＜忘却＞の相互関係の問題を分析し、本作品に見られる＜文化的記憶＞の認識への深まりを、日本人読者だから可能な読解という視点から分析していく。その際、短編の間に置かれたアンやウォルター作の詩、その直後に付けられた、詩への反応となるブライス家の家族たち（家政婦のスーザンを含む）の会話、及び短編の三者関係を考える。特に、過去にこだわる女性を主人公にした短編に焦点を当て、＜記憶＞と＜忘却＞の問題を掘り下げていく。

キーワード: L・M・モンゴメリ　『ブライス家がつなぐ物語（アンの想い出の日々）』　文化的記憶

I. Introduction

In Japan, the study of memory or cultural memory has been under discussion since we turned from the 20th to the 21st century. Discussions arose about the

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necessity of remembering the 20th century as an era of war and the main question of how to memorialize the past appropriately. Arguments especially focused on a reflection of World War II. The dropping of the atomic bombs and Japan’s defeat in the war are considered dark shadows over Japan’s 20th century, left to our future generations. On March 11, 2011, the Great Tohoku Earthquake and Tsunami struck, leaving nearly nineteen thousand people dead or still missing. Japanese people have had to think about how to remember and pass on the tragedy of this disaster and its continuing nuclear dangers to the next generation. These events are part of our nation’s memory, our cultural memory, “the interplay of present and past in social-cultural context” according to Astrid Erll’s definition (2). The topic of memory on both cultural and personal levels is one that the Japanese have to consider in our daily lives now. Therefore it is high time for Japanese readers to deal with The Blythes Are Quoted from the perspective of memory. In the book, L. M. Montgomery twice quotes “we forget because we must,” which comes from Matthew Arnold’s poem, “Absence.” Considering Arnold’s line, I would like to analyze the problems of remembering and forgetting in The Blythes Are Quoted.

II. The Welcome Publication of The Blythes Are Quoted

The publication of The Blythes Are Quoted in 2009 was exciting news to Japanese Montgomery fans. I thought this book would open a new world of Anne books for readers all over the world when I read it in English. Elizabeth Epperly properly called it the ninth Anne book (xiii). At this time, it was announced that a Japanese translation would be printed in two volumes by Shinchosha Press in 2010. Japanese Montgomery fans have been waiting for its publication for three years and finally the translation of The Blythes Are Quoted was released by Mie Muraoka on November 1, 2012.

As for The Road to Yesterday (1974), the Japanese translation of an edited version of fourteen collected short stories which are also in the upcoming The Blythes Are Quoted, appeared in two hardcover volumes in 1977 and 1979, a few years after the original. Later these were included in the “29 New Montgomery Books Series” as softcovers in 1984. The title of the Japanese translation is Anne’s Village Days, making a clear connection to the popular “Anne books.” The same Japanese publisher released an English textbook for college students in 1975, under the title of The Road to Yesterday, which contains five stories from the original. Since then, the publisher has folded, so Anne’s Village Days is now out of print. Some older Japanese Montgomery fans knew of the short stories in both The Road to Yesterday and The Blythes Are Quoted, but they had no chance of reading them through Japanese translation for over thirty years. Mie Muraoka’s translation of The Blythes Are Quoted is welcomed by both old and new readers.
The structure of *The Blythes Are Quoted* is a unique combination of poems, vignettes and short stories that fit together like a set of nested boxes. For the first time, readers can encounter poems by Anne and Walter Blythe including the poem "The Piper" which was only mentioned by name in *Rilla of Ingleside*. According to Montgomery, the poem was "supposed to have been written and published by Walter Blythe before his death in the First World War. Although the poem had no real existence, many people have written me, asking me where they could get it. It has been written recently, but seems even more appropriate now than then" (3). This poem was published just after Montgomery’s death as her last work (Lefebvre, Afterward 520). There are also vignettes of the Blythe family’s evenings and the author’s notes on the structure of the book. The author explains that the book is divided into two parts, "before the First World War" and "after the war [and through the beginning of World War II]" (1). Readers are aware that its underlying theme is war and war’s imprint on memory; the vignettes were written in memory of Walter Blythe, Anne’s second son, killed in World War I in France. It can be said that this book deals with the Cultural Memory of Worldwide War from the viewpoint of Canadians. Eleven short stories, nineteen poems (including “The Piper”) and eighteen vignettes, belong to Part One, and four short stories and twenty-two poems as well as twenty-two vignettes belong to Part Two. As Benjamin Lefebvre points out, “[. . .] Montgomery provided a further contrast, between the relatively peaceful pre-war period and the rapid changes that came in the war and its aftermath” (Afterward 518). The book’s unbalanced division reflects the memory of World War I which cast a great shadow on Canadian society. However, there are other complications of memory in this book. Analyzing the short stories, vignettes, and the omniscient narrator’s ironic narrative, the focus will be on three short stories, “Retribution” and “The Reconciliation” from Part One, and “A Commonplace Woman” from Part Two under the category of "Women with Hidden Memories.”

1. Short Stories

It is useful to consider the order of the short stories in *The Blythes Are Quoted* compared with *The Road to Yesterday* from the perspective of memory. *The Blythes Are Quoted* begins with the longest short story "Some Fools and a Saint" which was not included in *The Road to Yesterday*. Lefebvre maintains that this story is the one which Montgomery had intended to exclude from the book but forgot to do so (Notes toward Editing L. M. Montgomery’s The Blythes Are Quoted lxiv). It was included in a collection of short stories, *Among the Shadows* (1990) and tells a saint-like woman’s bitter memories and the exposure of her strange, revenge-like behavior on her clan. The editor of *Among the Shadows*, Rea Wilmshurst refers to this story as “combining both the apparent supernatural and the darker side of human nature” (14). As the
other fourteen stories have some elements of “the dark side,” the first story plays
a symbolic part in this collection. There are two re-ordering switches in Part Two.
Lefebvre placed “Brother Beware” first and “Here Comes the Bride” next, considering
three manuscripts. He also retained the original order of “A Commonplace Woman”
as being before “The Road to Yesterday” which was the second to last story in The
Road to Yesterday. The first reordering leads the reader to the possibility of making a
connection between the poems before the story. On the second evening, “The Wind,”
“The Bride Dreams” and “May Song” are read before “Here Comes the Bride,” which
consists of the bride, bridegroom and some attendants’ monologues, and readers can
find various connections among them. Besides, this story reveals more information
about the Blythe family than “Brother Beware,” though there are several discrepancies
between The Blythes Are Quoted and The Road to Yesterday. For example, one of the
four bridesmaids is Rilla Blythe in The Road to Yesterday, but it is Diana Blythe in The
Blythes Are Quoted, and there are changes which occur according to this difference.
Susan Baker, the housekeeper of the Blythes remembers family anecdotes prompted
by the wedding, which give us information about the Blythes’ life at that time. As for
the last switch in the order of the short stories, it is true to the author’s original order.
Besides, it produces a unity among the short stories as the first and the last conclude
romantically, each with the announcement of a wedding and therefore a happy ending.

The Women with Hidden Memories

A. The World before the World War

Almost all the main characters of the fifteen short stories are obsessed with
their memories of the past. They live in a world where scars from old feuds still exist
among clans. Clarissa Wilcox of “Retribution” has deeply resented David Anderson for
forty years and visits his deathbed to announce a long-held secret about her dead sister
Blanche. She reveals that Blanche bore his son and then died, and that later David had
sent his illegitimate son to jail for robbery, not recognizing him as his own son. Her
triumphant confession includes David’s dead wife, Rose’s adulterous relationship with
Lloyd Norman and the suspicious birth of an illegitimate son by Rose.

Unable to move or see, because of illness, David is forced to listen to Clarissa’s
words and dies with a mysterious smile during her confession. Neither Clarissa nor the
readers will ever know David’s true feelings. Surprisingly, on realizing David’s death,
Clarissa says “aloud, quite careless of who might hear her”:

“I wish I were dead, [. . .] I loved him so . . . oh, I always loved him so . . .
from the time we were children at school. I hope he didn’t hear me . . . oh, God,
grant that he didn’t hear me! But I shall never know.” (113)

The readers then see that Clarissa herself loved David and her love-hate feelings drove
her to act boldly.

The narrator ironically points out: "It did not occur to Clarissa that Blanche might have died before him as Rose had done" (103) and suggests that Clarissa’s belief may be wrong. Clarissa believed she had lived in order to keep Blanche’s memory alive, but her untold and undying love for David was what kept her alive. The narrator betrays the truth that the power of her memory is based on her complicated love-hate feelings.

The second protagonist of “The Reconciliation” is Myrtle Shelley who decides to forgive Leslie Stephens for stealing Ronald Evans, the man she loved thirty years ago, after being moved by Rev. Meredith’s preaching, “we must not cherish old bitternesses and grievances and wrongs” (260). After struggling for many nights, she calls on Leslie, but she finds that Leslie has completely forgotten flirting with Ronald. Thirty years ago, Leslie dropped him and married another man and Miss Shelly refused to forgive Leslie who wanted to reestablish their friendship. Since then, Miss Shelly has lived alone, blaming her single life on Leslie.

Even after the conversation with Miss Shelly, Leslie does not remember their quarrel and that her face was slapped by Miss Shelly. Leslie just says: “Forgive and forget has always been my motto. [. . .] People do quarrel over such simple things, don’t they?” (266).

Finally Miss Shelley gives a great slap to Leslie’s smiling face, saying: "Perhaps you will remember this one" (266). Leslie is accused of not understanding Miss Shelley’s sufferings again, while Miss Shelley does not remember why she had decided to forgive Leslie and is satisfied with her retribution, thinking: "Leslie would remember that slap if she had forgotten the other” (266). At the same time "[s]he had seldom done anything that gave her such a sense of not having lived in vain” (266).

These two stories end ironically. Clarissa’s retribution comes back to her with remorse while Miss Shelley does not reconcile with Leslie. Both women are finally aware of the meaninglessness of the memories they have clung to. It is not David or Leslie who are to be blamed, but Clarissa and Miss Shelley who have allowed their memories to shape their present conditions: both of them living as old maids, battling their memories, and tied to feuds from the past.

Both "Retribution" and "The Reconciliation" in Part One are set before World War I when everyday life seemed to be idyllic. However, we readers recognize that the author focuses on the personal war in each protagonist’s memory. In both stories, there are descriptions of the changing of daily life. For instance, Clarissa in “Retribution” mentions that “Going to church seems to be going out of fashion . . . but I go every Sunday I can [. . .]” (110). She says that the reason she goes to church is to laugh when she passes David Anderson’s grave. She was glad to have a power to disgrace his high reputation. It shows that religion is losing some of its influence over people. Besides, there is no one except Dr. Blythe and his nurse at David Anderson’s deathbed. David
may have been a successful man in his community, but he has no immediate family members or relatives who are there to take care of him at the end of his life.

As for Myrtle in “The Reconciliation,” she finally forgets Rev. Meredith’s preaching and lets her emotions get the better of her. We can say it is an example of what Leslie unconsciously says, “[. . .] people are getting more selfish all the time” (264). These stories reflect society’s change and indifference before the coming of World War I.

B. The World of After World War I

The story of old Ursula Anderson in “A Commonplace Woman” is much more complicated than “Retribution” and “The Reconciliation.” This story belongs to Part Two which takes place in the aftermath of World War I and the beginning of World War II. Ursula is the younger sister of David Anderson who was dying in “Retribution.” David’s funeral is remembered for the bizarre scandal that “Clarissa Wilcox was quite out of her head and the Wilcoxes had always hated the Andersons [. . .]” (459) and his tombstone, the biggest in the Lowbridge cemetery, is “moss-grown and lichenened now” (447). David’s son with Rose whom Clarissa had accused as being the illegitimate son of Rose and her lover Lloyd Norman was described as “a ship surgeon” (101) in “Retribution,” and it is said that “his son had soon made ducks and drakes of his inheritance” (453) here in “A Commonplace Woman.” Besides, as the narrator mentions the death of Walter Blythe and that “now another war was on” (446), the readers will notice the lapse of time between the two stories.

Ursula Anderson has lived for eighty-five years telling no one of her secret love affair with the painter Sir Larry [Lawrence] Ainsley, the birth of their illegitimate child, and the murder of her daughter Isabel's brutal husband, Geoffrey Boyd. Her life story is revealed to the readers by the narrator, but she herself has no intention of telling it to others. Only once before has she told her secret. Ursula who lived with Isabel as her dressmaker, once told a drunken Geoffrey, “I am her [Isabel’s] mother, [. . .] and her father was Sir Lawrence Ainsley” (470) just before giving Geoffrey a hard push with both hands from the top of the stairs. Geoffrey did not believe Ursula’s words and she had never repeated this truth since. As Geoffrey was murdered by her, nobody on earth would ever know Ursula’s hidden past. On her deathbed, she thinks: “Yes, life has been worth living [. . .]. I have sinned . . . so the world would say . . . I have been a murderess . . . so the world would say . . . but I have lived!” (473). Ursula has not forgotten the one happy summer with her lover. She is satisfied with her life, having born and raised her lover’s child and knowing that her own beautiful hands live on in Larry’s paintings, especially as the hands of the Virgin Mary. She has carved out her own life, standing aloof from her own clan who despises her as a “commonplace woman.”

Ursula’s silent consciousness is in sharp contrast with the people who have gathered only out of duty to just await her death. The Andersons care for their
reputation in the community and young Dr. Parsons imagines his success, marriage and support from the Andersons. The vulgarity of the bystanders represents moral decay and seems to make Ursula’s aloofness almost noble. It is true Ursula is a murderess and her inhuman relatives aren’t such criminals, but readers are inclined to feel that there is something beyond common sense in the world. We cannot excuse Ursula’s act of murder but can understand that she felt it was the only way to rescue her abused daughter from her brutal husband.

Thus, the short stories show the brilliant use of dramatic irony in that only the main character and readers know the truths revealed by the omniscient narrator. It can be said that the role of the writer is to tell the stories of the silent who are unable to speak for themselves. Here, L. M. Montgomery as the omniscient narrator reveals the feelings of women obsessed with the past.

2. The Poems and Vignettes

Anne and Walter’s poems are introduced to the readers at evening poetry-readings at Ingleside. Anne’s poems are those written from her younger days to her married life. At first glance, these poems seem to have no connection with the stories that follow them, but we readers see how they do connect and often contrast with the stories.

For instance, in Part One, on the second evening before the short story “Retribution” is read, Anne read four poems. The hope contained in the first poem, “The New House,” and the happy songs in the second poem, “Robin Vespers” are not present in the old mansion of the dying David Anderson. He does not have the “sweet forgetfulness” mentioned in the third poem, “Night,” or the mutual love found in the fourth poem, “Man and Woman.” On the other hand, there are some connections between these poems and readers can see similar situations within them. “Retribution” is set at night and Clarissa “walk[s] with solitude as with a friend / Enfolded and apart” (“Night,” lines 7-8). Clarissa is glad that David’s room is dim and he cannot see the changes time has wrought in her once fair face as if she “welcome[s] this communion of the dark” (l. 19). In “Man and Woman,” the man tells his desire to be his beloved’s first lover, saying: “None must have come before me to wear the rose of your heart” (l. 2), while the woman hopes that “none must come after me” (l. 12). Clarissa seems to secretly love David as her first love and then becomes his last woman with her mixture of love-hate feelings in this world. Ironically Clarissa becomes an ideal woman for both David and herself.

On the seventh day, three poems are read by Anne before “The Reconciliation” and three other short stories (“The Cheated Child,” “Fool’s Errand” and “The Pot and the Kettle”). Myrtle Shelley has no experience of sacrificing everything for the sake of success as is described in the first poem “Success,” then loses her only dream of love in “The Gate of Dream,” the second poem, and her middle-aged face is far from “ripe
and glad, / Patient, sane, a little sad” in the third poem, “An Old Face” (ll. 15-6). Her unhappiness comes from her obsession with the past.

The poems emphasize the happiness of Anne and her family and are clearly juxtaposed with the stories and characters that follow them. After listening to the poem “Night,” Dr. Gilbert Blythe says “ [. . .] people do forget because they have to. The world couldn’t go on if they didn’t” (93). His words are remembered in Part Two as if they are suggestions on how to survive after World War I.

The poems and vignettes in Part Two clearly reflect the memory of Walter’s death. The narrator says that “Mrs. Blythe occasionally read some of her own verses to the family in the evenings and now she included one of Walter’s now and then, partly by way of keeping his memory keenly alive in the hearts of his brothers and sisters and partly to please Susan [. . .]” (363). Before the story, “A Commonplace Woman,” three poems were read by Anne: “The Parting Soul” (by Walter and Anne), “My House” (by Walter) and “Memories” (by Anne). “The Parting Soul” seems to be about Walter’s soul but it could also have been written for the dying Ursula Anderson. On the contrary, “My House” which tells of the ideal metamorphosis from house to home is in stark contrast with Ursula’s final home, the house of her nephew. The last line of “Memories,” “A voice that I shall hear no more” reminds Susan of Walter, but after reading “A Commonplace Woman,” readers tend to connect this line to Ursula’s feelings for her own lover. Thus, the vignettes before the stories induce readers to connect and contrast the poems and the stories. As Anne’s first son, Jem says, writing poetry may be a means for Anne to overcome Walter’s death (370), but those poems can be seen from different perspectives by readers.

IV. The Mystery of Montgomery’s Death and The Blythes Are Quoted

Owing to Lefebvre’s efforts, The Blythes Are Quoted appeared in the original form that the author had intended. He speculates that Montgomery began the project “sometime after Anne of Ingleside [1939]” (Afterward 516) and completed it sometime near her death in 1942. As Mary Rubio points out, Montgomery was “deeply worried about finances” (572) in her last three years. Her intention for completing this last project might have come from her financial problems, but there is no mention of this project in her journals. In the Introduction to The Selected Journals of L. M. Montgomery, Volume V: 1935-1942, Mary Rubio and Elizabeth Waterston evaluate it as follows:

The wit and whimsy in these last stories [titled “The Blythes Are Quoted” ] (some of which were published in The Road to Yesterday in 1974) attest to the persistence of literary skill, even after the author had abandoned that first genre, life-writing, which she had begun to work in before she was fourteen years old.⁹

(xxiii-iv)
It is clear to see that Montgomery produced her last literary work remembering her *Anne* books and passed on to us new information through this collection of her works. Endowed with the talent of writing poetry, Anne and Walter have a strong bond of Mother and Son. By remembering Walter, the Blythes strengthen their family unity. For the first time, readers know Jem and Faith’s sons are named Jem and Walter, the latter of whom was named after his fallen uncle, and Kenneth and Rilla Ford’s son is called Gilbert, after his maternal grandfather, Gilbert Blythe. The increase in size of the Blythe families and relatives suggest the new generation of Anne’s descendants will continue ever after.

In *Writing A Life*, Rubio and Waterston emphasize the significance of two kinds of writings for Montgomery, journals and novels, and their connection with memory, and the past:

> In fact, both kinds of writing served their author as a “road to yesterday.” She used her journal as a path to her own past, a past increasingly darkened by her selective recollections of deprivations, loneliness, enmity, defeat, bad luck, and disappointment. Her novels, on the other hand, provided her with a road to an equally real “yesterday,” of brightness, fun, sweetness, and loyalty. The fascinating fact is that both paths begin with the same reality, the same experiences of life—a life not fully captured in either mode, but emerging for observers who study the two together (119).

*The Blythes Are Quoted*, however, was her last work, which she continued with even when she couldn’t continue writing her journals. She focused her last efforts to complete the last of her *Anne* books by her own will. It shows that she seemed to find a way to realize her goal of being a writer who can transform life into art.

It was said that Montgomery sent the publisher the manuscript of *The Blythes Are Quoted* the very day she died. It is still uncertain whether her death was the result of suicide or an accidental overdose of drugs (Rubio 575-8). With the mystery of her death, this work remains as her last work of fiction, full of various memories.

V. Conclusion

*The Blythes Are Quoted* mostly consists of Montgomery’s already written stories and poems, but her way of combining various literary genres creates a new world. By comparing the poems, vignettes and short stories, readers come to know that “there is seldom one truth only” (Epperly xiv).

The author leads readers to remember Walter as a victim rather than a hero of World War I. “The Piper,” a poem with three stanzas which Walter was supposed to have written in France and published before his death in *Rilla of Ingleside* is introduced as a poem with two stanzas by Montgomery (3). However, its tone is very different
from the impression in the former novel. “Aftermath,” Walter’s last poem, also newly introduced here, is about a soldier’s experience of killing a lad and his awareness of the tragedy of war. The soldier feels his memory as a trauma and envies the dead:

The dead are happier than we who live,
For, dying, they have purged their memory thus
And won forgetfulness; but what to us
Can such oblivion give?” (ll. 21-4)

Anne finally admits that Walter would not have been able to live with his tragic memories had he lived and returned home safely (510). Jem quoting Arnold’s line, “we forget because we must” indicates that he agrees with his mother, Anne’s opinion. The speaker in Arnold’s poem recollects his former sweetheart and knows that he has unwillingly forgotten her. Like him, Anne and Jem share the feeling that remembering and forgetting are forever intertwined. Writing at the time of World War II, Montgomery suggests that the sacrifices of World War I were useless and that all wars are tragic, because human beings are bound to repeat the horrors of former wars. Montgomery certainly deepened her understanding of the horrors of war by living through both World Wars, even though her nation, Canada, was victorious in both.

Montgomery describes personal, social and cultural memories and drives us to consider the interplay of remembering and forgetting. As her last work, The Blythes Are Quoted will continue to be discussed when focusing on Montgomery’s interest in human nature from the perspective of memory.

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Notes

This paper is based on my presentation under the same title, given at the 2012 L. M. Montgomery International Conference, “L. M. Montgomery and Cultural Memory” on June 22, 2012. I have revised the presentation paper and added more consideration on this theme.

Just after my submitted paper was accepted, Mie Muraoka’s translation of The Blythes Are Quoted was published. I made small revisions reflecting this publication.

1 Kiichi Fujiwara analyzes the problems of remembering World War II for Japanese people, especially the disasters of dropping of the atomic bombs on Hiroshima and Nagasaki.

2 Available at http://www.npa.go.jp/archive/keibi/biki/index_e.htm.
I owe this information to Benjamin Lefebvre’s Master’s Thesis: *Notes toward Editing L. M. Montgomery’s The Blythes Are Quoted*. My thanks to him for sending me a copy of his thesis electronically. See Arnold’s “Absence,” lines 11-2.

The Japanese translations did not follow the orders of the original *The Road to Yesterday*. The Volume One’s order is, “The Road to Yesterday,” “Retribution,” “Fancy’s Fool,” “Fool’s Errand,” “Here Comes the Bride,” “The Pot and the Kettle,” “Penelope Struts Her Theories;” and Volume Two’s order is “An Afternoon with Mr. Jenkins,” “The Twins Pretend,” “A Dream Comes True,” “The Reconciliation,” “The Cheated Child,” “Brother Beware,” “A Commonplace Woman.” It seems that Japanese translators did their translation work as they would, not taking care of the orders of the short stories. The Japanese readers were given chances only of knowing the stories, not considering the meanings of the orders.

As a young lecturer I used this as a text for my English reading class. This textbook includes "Fool’s Errand," “The Road to Yesterday,” “An Afternoon with Mr. Jenkins,” "Retribution," and “The Reconciliation,” in this order.

In the e-mail to the author dated September 16, 2012, Lefebvre explains that there are variants on this order.

Lefebvre says that all the typescripts of *The Blythes Are Quoted* end with "The Road to Yesterday" in an e-mail to the author dated September 20, 2012.

See Sarah Clair Atkinson, “‘You d—d idiot!’: What L. M. Montgomery’s Silent Heroines Really Want to Say.” She analyzes the same short stories from a different point of view.

Mary Rubio and Elizabeth Waterston pay attention to the fact that Montgomery did her best to complete the final Anne book, *The Blythes Are Quoted* in the condition of not being able to write her journals in her last years.

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