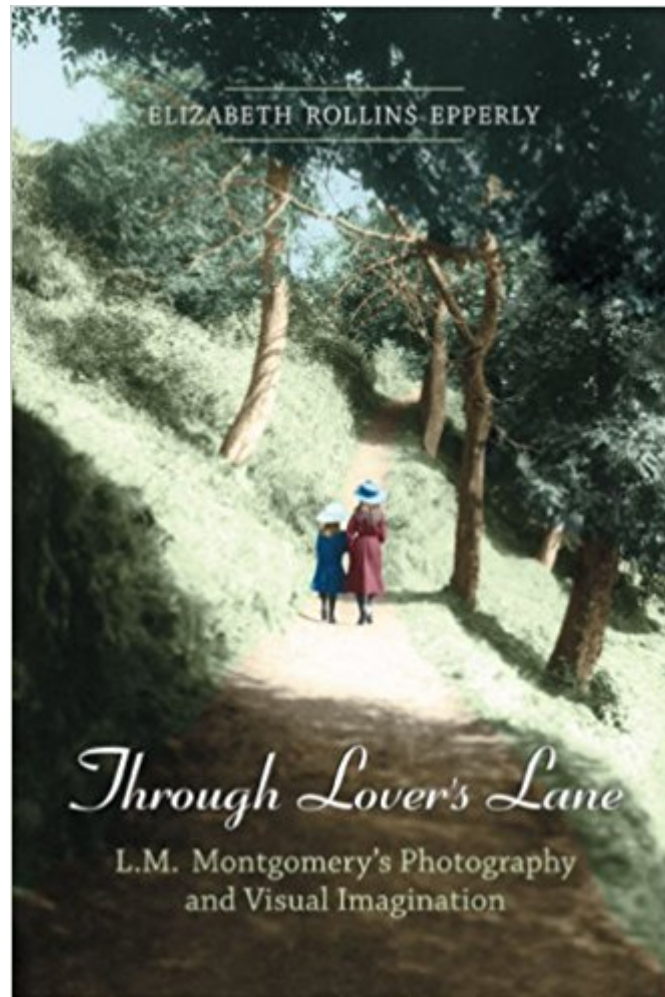


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# Through Lover's Lane: L.M. Montgomery's Photography And Visual Imagination



## Synopsis

It might surprise some to know that internationally beloved Canadian writer L.M. Montgomery (1874-1942), author of the Anne of Green Gables series, among other novels, and hundreds of short stories and poems, also fuelled a passion for photography. For forty years, Montgomery photographed her favourite places and people, using many of these photographs to illustrate the hand-written journals she left as a record of her life. Artistically inclined, and possessing a strong visual memory, Montgomery created scenes and settings in her fiction that are closely linked to the carefully composed shapes in her photographs. Elizabeth Rollins Epperly's *Through Lover's Lane* is the first book to examine Montgomery's photography in any depth; it is also the first study to connect Montgomery's photography with her fiction and other writing. Drawing on the work of Montgomery scholars, as well as theorists such as Susan Sontag, Gaston Bachelard, Roland Barthes, John Berger, and George Lakoff, Epperly connects Montgomery's practice of photography with the writer's metaphors for home and belonging. Epperly examines thirty-five of Montgomery's photographs, demonstrating how they figure in the novelist's life and fiction. She argues that the shapes in Montgomery's favourite place in nature - Lover's Lane in Cavendish P.E.I. - organized Montgomery's other photographs, underpinned her colourful descriptions, and grounded her aesthetics. *Through Lover's Lane* suggests how an artist creates metaphors that resonate within a single work, echo across a lifetime of writing and photography, and inspire readers and viewers across cultures and time.

## Book Information

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## Customer Reviews

Elizabeth Rollins Epperly is a frequent commentator on the life and literary accomplishments of Canadian author Lucy Maud Montgomery, most famous for her "Anne of Green Gables" novels. In 2007's "Through Lover's Lane", Epperly examines Montgomery's rich visual imagination and its interaction with her photography hobby. The result is a collection of fascinating insights into how Montgomery's photographs reveal her sense of imagination and helped her recreate visual images for inclusion in her novels. In a rather densely written first chapter, Epperly explores Montgomery's method for translating imagined visual images into both description and metaphor in the novels. In subsequent chapters, Epperly examines recurring themes in Montgomery's photography, especially of her "Lover's Lane" in Cavendish, Prince Edward Island, and ties these images to specific events in her novels. Along the way, Epperly investigates Montgomery's evolving feelings about natural beauty and what it represents for her characters. Most of the examples come from comparing the "Anne" series with "Emily of New Moon" and "The Blue Castle." Literary criticism isn't for everyone; "Through Lover's Lane" may be of most interest to those readers curious about how Montgomery related to her real and imagined landscapes, and that was translated into the lives of her literary characters. To those fortunate readers, "Through Lover's Lane" is highly recommended.

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