

The first edition of Candy Candy original novel

We can't know what awaits us around the corner.

Today more than ever I can understand the meaning of that phrase... I have to confess that since my last post about Candy Candy I was somewhat blocked...Overwhelmed by the amount of information that had come to my hands, I didn't know from where to begin the following post that will explain in the most possible organized way all this avalanche of things that had come to my mind as I read the material I had in my hands and put it opposite the content of Candy Candy Final Story. In the middle of a whirlwind of ideas, once again, fate brought to my way the most wonderful person who didn't hesitate for a moment to share more information about that beautiful novel version that preceded CCFS and who gave me the opportunity to organize myself to present that information, along with images, in a clearer view of Candy Candy old novel.

It's thanks to another wonderful fan of Candy Candy, @chaco_chappykun that I can share today with all of you the contents of the first edition of Candy Candy novel, published between 1978 and 1979 by Kodansha Bunko (in a hardcover edition with dust jacket), written by Keiko Nagita, known then as Kyoko Mizuki, and including the original charming illustrations by Yumiko Igarashi:



3 volumes, Kodansha Bunko, 1978-1979



Back cover of each volume

To be able to see and know more about this mythical version has filled me with a lot of emotion and above all with certainty about the story and the development of each one of its characters.

Like most fans, my first contact with Candy Candy was through the anime, a version which, through the information I had access to over the years, has been really insufficient to tell the fans all over the world how Keiko Nagita wanted to develop that first manga adaptation in the middle of 70's.

The Candy Candy novel

As I have already described in my previous post, the contents and structure of this novel are not very different from CCFS, but it's very important to clarify that there are no ambiguities in this old novel. And there is no Candy in her thirties narrating from the present, before the start of Second World War, a part of her adventures in the past, and revealing many new things and several important changes that hadn't been included in any of the previous versions. Likewise, there is no mystery of Anohito, that person with whom Candy has left away from the United States and whom she deeply loves in the present of the new version. These points are basically the big difference between the original novel version of 1978 and CCFS of 2010.

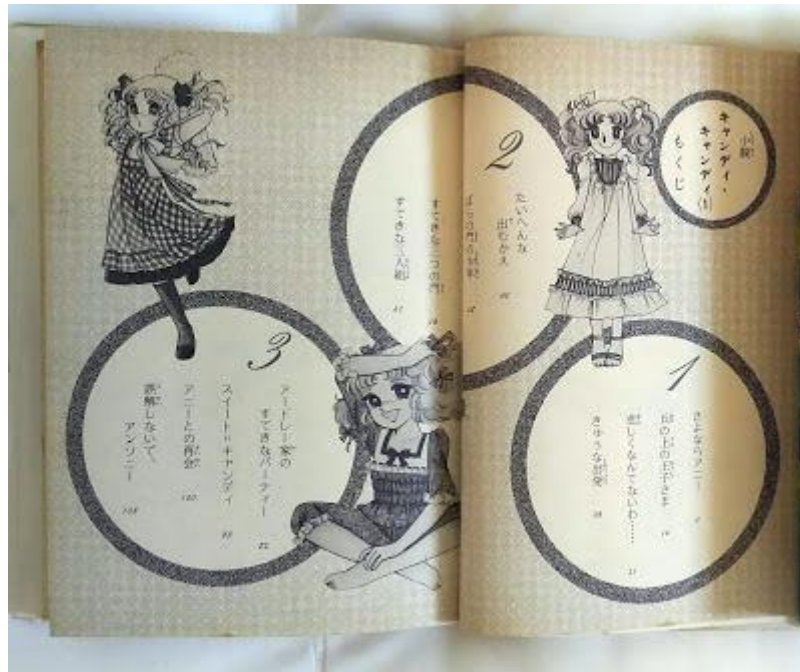
As you will see below, each volume of the old CC novel corresponds to a section of 2010 version just like the edition with no illustrations published in 2003. If you have already read the official Italian translation of CCFS, it will be very easy for you to follow the descriptions that will start developing below.

Volume 1



Volume 1 published May 8, 1978 (200 pages)

In Volume 1 Candy's story develops in a narrative style since Annie's departure from Pony's Home until Anthony's death:



Chapter 1

Goodbye, Annie
 Prince on the Hill
 I'm not sad
 Sudden departure

Chapter 2

A great reception
 The boy of the Gate of the Roses
 Three beautiful gates
 The charming trio

Chapter 3

A grand party at the Ardlay house
 Sweet Candy
 Meeting Annie again
 Anthony, don't misunderstand me



Chapter 4

A pirate with a thick beard
 My cheek doesn't hurt
 Silver night
 A surprise is coming
 Through the morning mist

Chapter 5

I wonder if I'm dreaming
 Two hearts
 Rainbow days
 The accursed fox hunting

These images belong to the index of the first volume of the novel and as you can see, in contrast to CCFS which contains a *prologue*, here the story begins directly.

On the left side of the third image you can see the beginning of the first chapter which tells about Annie's disappearance the day her adoptive parents came to Pony's Home to take her, and Sister Lane's desperate search. This beginning is almost identical to the narration of the first chapter in CCFS, but as I already mentioned, there is something that makes a big difference with this old version: the presence of the unpublished prologue which the author decided to include and whose content becomes the framework on which her new

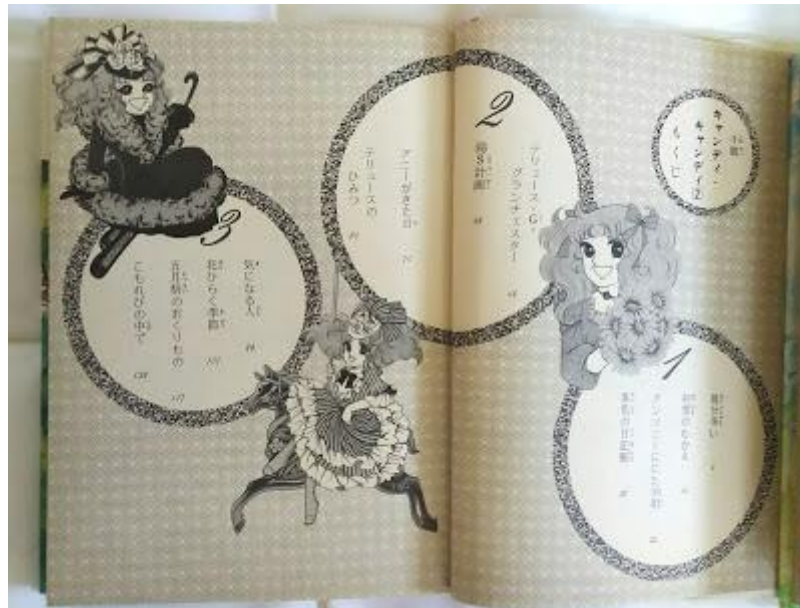
novel will develop, and where the adult Candy reveals that the day Annie leaves is the day she meets Prince on the Hill and she recalls it as *the day my life changed completely*. (Candy Candy Final Story, Volume 1, Prologue). In this old version there is the same passage as in the manga and the anime which narrates that long after Annie's departure, the day Candy receives a letter from her asking her not to write to her anymore, is when she meets the Prince. Another fundamental change we must highlight is the one that occurs at the end of the first part of CCFS, corresponding to the end of the first volume of this old version, where the adult Candy makes her appearance again and it is her who narrates what happened with Anthony in retrospective.

Volume 2



Volume 2 published November 24, 1978 (220 pages)

The following images correspond to the index of the second volume. The first two titles of the first chapter relate Candy's return to Pony's Home and her efforts to endure the pain over Anthony's death:



Chapter 1

Battle of the chief
Celebrating the first snow
A boy like Anthony
A brown diary

Chapter 2

Terrence G. Granchester
The secret plan
The day Annie arrived
Terrence's secret

Chapter 3

An interesting person
Flowering season
May Festival gift
The sunlight through the trees



Chapter 4

Annie's warm hands
 Pink and grey
 Oh, summer vacation!
 Christmas in the summer

Chapter 5

The dark creeping shadow
 A trap is waiting...
 Separation

From the second chapter until the end, we are told about Candy's adventures in England since her departure from the United States until she leaves St. Paul's. In this final part of the second volume, there is a slight variation with regard to the manga, as that version ended after Candy unsuccessfully tried to reach Terry in the port. In the old novel the story continues until the day Candy left the college. Here it is described how she leaves her room and mentally says goodbye to her friends, the nuns, the forest, the False Pony's Hill and the college, leaving that same morning. This passage is accompanied by an unpublished illustration by Igarashi in which Candy appears in her conventional travel clothes, suitcase in hand, leaving through the gates of St. Paul's Royal College:



In CCFS, the days at St. Paul's are related in the same way and the end remains the same as in the old novel. It is only emphasized that in the new version the adult Candy does not participate commenting on this part of her past, and a part of her return to Pony's Home and her days there is omitted, but in its place the continuation of her retrospection on Anthony's death is included, providing us also with some data about her present place of residence and mentioning the modification and expansion of Pony's Home thanks to the support from Great Uncle William.

I don't have all the contents of this second volume yet, but I was very interested in the passage *A brown diary* at the end of the first chapter of this volume, just before the beginning of Candy's adventures at St. Paul's. Will that be the same diary which appears in CCFS and which Candy never opens again and gives back to Albert? As soon as I have the material I'll share it here.

Volume 3



Volume 3 published April 30, 1979 (184 pages)

And so we come to the final volume of the novel whose narration is completely in an epistolary form, as I have already mentioned in my previous post, and which includes several letters through which Candy's story is told since her departure from England until the revelation of the mysteries related to William Albert Ardlay.



Chapter 1 (In the middle of the journey)

Letter to Mr. Carson
Letter to Sam, Jeff and Susie
Letter to Mr. Juskin
Letter to Cookie
Letter to Captain Niven

Chapter 2 (My dear superiors)

Letter to director Mary Jane
Letter to Dr. Frank
Letter to Frannie Hamilton
Letter to Dr. Leonard of St. Joanna Hospital

Chapter 3 (How are you?)

Letter to Mrs. Leagan
Letter to Stewart
Letter to Mary
Letter to Doug
Letter to Mr. Whitman
Letter to George

The table of contents, decorated with black and white illustrations of Prince on the Hill and little Candy, details the recipient of each letter:



Chapter 4

(Back to the path of memories)

Letter to Mr. Archibald Cornwell

Letter to Miss Annie Brighton

Letter to Captain Boufman

Letter to Miss Patricia O'Brien

Chapter 5

(Letters to Chicago)

Letter to Dr. Martin

Letter to Mrs. Gloria

Letter to Eliza and Neal

Letter to Great Aunt Elroy

Letter to Archie and Annie

Letter to Miss Eleanor Baker

Chapter 6

(Letters never sent)

**Letter to Anthony Brown
Letter to Mr. Alistair Cornwell
Letter to Miss Susanna Marlowe
Letter to Terry**

Chapter 7

(Correspondence between Candy and Albert)

**Letter to Great Uncle William and Prince on the Hill
Letter to Miss Candice White Ardlay
Letter to Prince on the Hill
Letter to terrible Candy
Letter to Albert
Letter to Candy
Letter to Little Bert
Letter to Albert
Letter to Candy
Letter to Sir William Albert Ardlay**

As you see, the context of the third volume is the same as the third section and the epilogue of CCFS. But unlike the old CC novel, in CCFS the adult Candy intervenes to describe to us the moments of her life that are related to the letters, which appear little by little as the reading progresses.

I must emphasize the order of the facts in this third volume of the old CC novel. Here the temporary development of the story is clearly linear and the moments are perfectly delimited. Although this part of Candy's story is narrated through letters, the content retains the same timeline and facts that were shown in the manga, this particular style being replicated again by the author in CCFS. When comparing the structure of both novels it becomes notorious that the author, in seeking that ambiguity that she wanted to imprint on her new version, disordered some things to give us a false idea that she was telling us something 'different'. Although the letters in this old version are not dated either, the content of each one of them maintains a logical temporal sequence within the story corresponding to each chapter to which they belong, something a little different from what was developed in certain moments of the third part of CCFS, because not all the letters have a specific temporary location according to their content.

Thanks to all this information, we can conclude that things in this first version were very clear. For example, the sixth chapter was

dedicated to the characters Candy will never see again (Anthony and Stear) or those who will no longer be related to her (Susanna and Terry). CCFS still preserves the letters that were not sent to Stear and Anthony and the one to Terry which is practically identical to the letter included in this old version. This one definitely deserves a separate analysis...

Through this index we can also notice that in CCFS the author deleted two letters included in the old version: those Candy sent to the Leagan siblings and to Susanna Marlowe. Both letters, as the one sent to Terry, are developed in CCFS in retrospective, that is, the adult Candy comments and expresses the facts and her past feelings related to those people in the light of time elapsed. Everything about them belongs to the past.

There exists a letter which is exclusively in CCFS, and which Candy sent to Anthony's father, Vincent Brown (many thanks to my friend Ms. Puddle for helping me notice this detail). This letter doesn't have a simile in the old CC novel, it is not dated and it doesn't have a specific temporal location, so its presence and its contents, although short, reveal so much about a moment in Candy's life that it deserves a separate post too for analysis and commentary.

The seventh part of the third volume of this version corresponds to the epilogue of CCFS. In essence, its epistolary context has a similar description to that in the old novel, but the author made the expression of the feelings of both less 'explicit', especially on the part of Albert, because in the old version he doesn't stop sending hints to Candy about what he feels for her. That's why it is clearer the reason why the author no longer included the promise of the two of them traveling together in the old novel, since the 2010 version is dedicated to the adult Candy who lives far away from Pony's Home with the person she loves. It's only the continuation of the sequence of events already raised.

Ending this post, I want to share something very beautiful included in each volume of the first edition of the old Candy Candy novel. It's Igarashi's illustrations chosen for each one of them.

The first volume begins with a beautiful picture of Prince on the Hill and little Candy sitting on the grass surrounded by wild flowers. On the upper left you can read the following words:



**‘Little girl, you are prettier when you laugh!’
Since that day she met Prince on the Hill, Candy
never forgot him.**

As you can perceive, this is the preamble (prologue?) to the beginning of Candy Candy, in which it is mentioned that she never forgot the Prince since she met him for the first time on Pony’s Hill. The idea that Candy never forgot that fantastic character is permanently present throughout the story, both in the old CC novel and in CCFS. The evidence that this idea is part of a pattern within the story is in Candy’s last letter to Albert from the old novel, when she recalls the time they met each other and also in the prologue and the first chapter of CCFS when the adult Candy affirms that her life is completely different since the day she met Prince on the Hill.

When we get to the second and third volume we come across something curious: they both begin with the same image of Candy and Albert already grown up:



This image by Yumiko Igarashi is accompanied by a poem entitled *In the wind*, written by Keiko Nagita herself but signed with her pen-name Kyoko Mizuki:



In the wind

I like the wind
The person I have always loved very much
sways in the wind

I like the wind, I like the sound of the wind

There! I can hear
The voice of the person I most long for calling me...

Following the sequence of images, this time Candy, now grown up, dedicates her thoughts to the person she loves most and longs to see,

and in that picture she appears playfully swinging next to the image of an adult Albert. This poem is very similar to the one entitled *I love tomorrow*, also written by Keiko Nagita, which became the original ending song of the TV series:

<https://youtu.be/zLp46cCH3t0>

Both poems are addressed to Prince on the Hill whom she never forgot and has always longed to see again. By the time the third volume of this novel was published, one month after the end of the manga by Nakayoshi, the identity of the Prince had already been revealed and he was none other than Albert. It is in this final volume that these letters exchanged between Candy and Albert are collected, at the end of which arises the possibility of the two of them going on a trip together, and also the last letter ends with the phrase *With love from the bottom of my heart*, written from Candy to Albert and with which her story is concluded.

As we have seen, the whole old novel shows us very clearly how Candy reunited with her Prince and that she is more than happy to continue her life by his side. If the ambiguity of CCFS sometimes puzzles or distracts us from the original thread of the story, it is enough to pay attention to what the adult Candy comments in her present to make us realize that the story never changed, that she and Albert finally fulfilled the promise of their trip together and that both of them are happy somewhere in England.

Before I finish, I want to thank my friend Ms. Puddle who awakened my curiosity about this work and if it hadn't been for a question she asked me a while ago and which I was thinking over and over, I would never have given myself to the task of locating all this material which finally smashed all that theory that CCFS is a different version from anything that has ever been published about Candy Candy. Today, with all this information in my hands, I can affirm without any doubt that both novels are essentially the same and that CCFS, although it is not a sequel, tells us a little more about what happened to some of the characters after the end of the story in the manga and the old novel version as well, just like the author mentions in the exclusive preface for the Italian translation, and that is very reassuring to me as a fan of this work.

Share this post and leave your comments. There is still much more to say about these two versions.