a review of the scholarly literature, and an appendix with a wealth of supplementary texts, all of which make it a useful tool for university and high-school teaching. Devereux emphasizes the novel's engagement with political and social issues. By providing illuminating excerpts from the Pansy books by Isabella Macdonald Alden, Devereux also highlights the didactic, moral, and maternal elements of the novel. As Devereux argues, Anne of Green Gables presents not a departure but a maturation of Montgomery's style, which she had developed when writing for magazines. A 1908 school photograph of pupils and teacher graces the cover of this new edition, although some readers might have wished for a Prince Edward Island school scene.

In a fascinating essay published in Everywoman's Magazine and reprinted in the Broadview text, 'The Way to Make a Book,' Montgomery celebrates writing as the effort to say something 'that will bring a whiff of fragrance to a tired soul and to a weary heart, or a glint of sunshine to a clouded life.' This instruction was the motto of her life. In 1937, she noted in her journal, 'I can't go on. ... Life has me by the throat'; by 1940, she was physically and mentally so distraught that she was no longer able to write her journal or continue her correspondence— but she did continue to write the fiction that sustained her until the end. Taken together, these two books help set the stage for the centenary celebration of Anne of Green Gables in 2008. (IRENE GAMMEL)

Constance Backhouse and Nancy L. Backhouse. The Heiress vs the Establishment: Mrs. Campbell's Campaign for Legal Justice

Osgoode Society for Canadian Legal History.
University of British Columbia Press. xxii, 322. $45.00, $29.95

This book tells the story of Mrs Elizabeth Bethune Campbell, a Toronto-born socialite, untrained in the law, who in the 1920s carried the claim that her mother's estate was defrauded by its trustee, a prominent member of the Ontario legal community, up to the Privy Council, where, as the first woman to ever appear before them, she represented herself and won her case.

At the centre of this book, prepared by legal historian Constance Backhouse and her sister, Ontario Superior Court Justice Nancy L. Backhouse, is a reproduction—not a retelling—of Campbell's own account, Where Angels Fear to Tread, published by Campbell herself in 1940. This is a tract, breathless in style, eminently readable and enjoyable, in which Campbell names names, casts aspersions, and formulates conspiracies. Essentially, Campbell argues her case in the way that she never could in the fourteen-year-long litigation.

The prefatory materials tell us that the book was something of an 'underground' text, spoken of in hushed voices among members of the
Ontario legal profession and considered a censored text by University of
Toronto law students. Many copies were available in Jamaica Plain, Boston,
where Campbell lived most of her adult life. One of the notes reports that
everyone a local historian spoke with said that ‘their mother had a copy’
and Campbell’s grandson recalled ‘many copies of the book lying around
his childhood home; apparently a number were used to prop up the couch!’

The notes – there are eighty pages of them – are filled with colourful
details like this. They also provide background on each person mentioned
in the text and serve as a ‘reality-check,’ signalling, for instance, when a
claim that Mrs Campbell made is confirmed by the Privy Council judg-
ment.

The authors have clearly given a great deal of thought to the tricky issue
of how to present Campbell’s story in a way that piques interest and gives
context without giving away too much, and, more importantly, without
providing a pre-interpreted experience of the text. The primary strength of
their presentation is that they allow Campbell to speak and readers to have
their own reaction – alternately to laugh at her audacity, gasp at her
brashness, and admire her persistence and fortitude.

A good example of this ‘just the right touch’ is the introduction, which
says very little about what is to come beyond the facts. However, it
includes a marvellous selection of photographs, which include Campbell
as a Toronto debutante, a photo of her in her wedding dress, and pictures
of her parents, including a long-dead lawyer father. Present here, though
conspicuously absent in her own text, is her Boston clergyman husband,
along with their spitting-image children.

The decision to refrain from providing an up-front analysis of Campbell
also allows suspense to build, so that by the time the epilogue arrives, one
is dying to hear what the author-editors think of the burning questions at
the heart of the story: Was the trustee a crook? Was there really a conspir-
acy to cover for him?

Different perspectives are provided on these questions, along with
reflection on Campbell’s motives and speculation on why various members
of the legal establishment reacted to her in the way that they did. Much of
the Backhouses’ presentation takes the form of a summary and accompany-
ing photo of each participant in Campbell’s legal ordeal, what they did and
how that squared or did not square with what Campbell said about them.
The author-editors clearly admire Campbell’s spunk, as most readers will,
but here is where they ask questions about the accuracy of some of her
views, comment on some of her less positive personality traits, and
compare her account of what happened to what others said.

No doubt readers of this text will each emerge with their own thoughts
about it – the extent to which Campbell was punished for acting in a way
that was considered ‘unwomanly’ for someone of her class and the
‘reasonableness’ of the reaction of individual members of the establishment
to her. The Backhouses have equipped us to think about these issues in an intelligent and fair way, finally pulling Mrs Campbell’s side of the story from its hiding-place beneath the couch. (ANGELA FERNANDEZ)

Paul Bourassa, curator. *Picasso and Ceramics*
Éditions Hazan and the Gardiner Museum of Ceramic Art. xi, 288. $79.99

*Picasso and Ceramics* is the catalogue for the 2004 exhibition of the same title organized by the Musée National des Beaux-Arts du Québec. The book contains five engaging and informative essays chronicling Pablo Picasso’s turn to ceramics, the evolution of his prodigious body of work in the medium, and the details of his working relationship with the Atelier Madoura in the village of Vallauris, France. The book is well illustrated, containing over two hundred and fifty colour and black and white images documenting the exhibition and the evolution of Picasso’s work as a ceramicist. In addition, there is a very useful, comprehensive bibliography of books, articles, and exhibition catalogues pertaining to Picasso’s ceramic oeuvre.

As Paul Bourassa, curator of the exhibition ‘Picasso and Ceramics’ and lead author of the catalogue, notes, the aim of the exhibition and its accompanying catalogue is ‘to demonstrate the importance of Picasso’s contribution to the history of the discipline.’ Bourassa means the history of the discipline of ceramics, in which Picasso’s ‘discovery’ or turn to clay in 1947 has always been viewed with some suspicion. I would argue that the book makes a similar case for the importance of Picasso’s work in ceramics to art historical scholarship about the artist. Despite the seriousness and intensity of Picasso’s engagement with the medium of clay (his ceramic oeuvre is estimated to be as large as 4500 pieces), this body of work is still often neglected and dismissed as ‘decorative’ or a leisure-time pursuit in Picasso scholarship. *Picasso and Ceramics* works both to legitimize Picasso’s work in clay as an important contribution to the discipline of ceramics and to redress the ignorance and prejudice towards ceramics as a medium of art that lie at the root of its marginalization and denigration in art history’s treatment of Picasso’s career.

Each of the essays contributes to this twin objective. Bourassa’s lead essay ‘Encounters with Ceramics,’ demonstrates that Picasso’s interest in pottery was not sudden but went back to his early encounters with and admiration for the work of Spanish and French artists such as Paco Durrio and Paul Gauguin, both of whom produced pivotal works in ceramics in the 1880s and 1890s. Under their influence Picasso produced sketches for vases in 1902 or 1903 and produced his first works in ceramics in 1906. Along with Bourassa’s essay, which goes on to chronicle in detail the continuing evolution of Picasso’s work in ceramics through 1969, Harald