

Kampf notes, the female patient came in for the most scrutiny through the period under discussion. And because of the social construction of female sexual behaviour (and indeed all sexual behaviour), it is hard to keep ‘morality’ out of it. More discussion of how notions of morality and expected female sexual behaviour changed over the century would have helped here.

The work shows the advantages of taking a long view of a topic, placing New Zealand into an international context (we were no better or worse than other Westernized countries) as well as delving into a range of literature. Too often studies of public health simply look at policy; the effects of that, its use or disuse by patients, is ignored. Policy and practice are brought together well, and here the research conducted at medical schools (including localized studies or interviews with patients) comes into play. The post-World War II chapters in particular are strong, especially in their discussions of ‘promiscuity’ and youth behaviour.

This book is converted from a PhD, and some of the clunkiness of thesis construction remains. More care and better editing would have smoothed the text, picked up some of the minor errors (the date of New Zealand’s contagious diseases legislation, for example) and ensured that the book’s title (and chapter titles) reflected the content. This is a study essentially of the twentieth century up to 1980, and the First World War story plays a key role.

There is a lot of food for thought in this work, and I found myself jotting down many topics crying out for fuller treatment in other studies — sex education, sexuality and the armed forces, the port. Raising questions and pointing to further studies is a mark of a good piece of history. I only hope the German publication does not make this book inaccessible to New Zealand audiences.

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Looking Flash: Clothing in Aotearoa New Zealand. Edited by Bronwyn Labrum, Fiona McKergow and Stephanie Gibson. Auckland University Press, Auckland, 2007. 279pp. NZ price: \$49.99. ISBN 978-1-86940-397-3.

LOOKING FLASH COMPRISES a significant and diverse collection of essays reflecting recent and ongoing research by academics and museum curators on aspects of New Zealand dress history. The essays highlight a number of approaches to the study of dress in New Zealand, from analysis of individual items to social and cultural histories. The variety of approaches and range of subject matter reflect the ad hoc nature of current research into dress in New Zealand.

All three editors have at some time worked as curators in New Zealand museums; one — my colleague Stephanie Gibson, a History curator at Te Papa — continues to work in the field.

Authors of essays with museum connections have, not surprisingly, chosen to write on topics relating to or inspired by objects in their respective collections. Their essays deal with or relate to items as diverse as the extraordinary journey of a significant cloak ‘from a weaver’s expert hands, to a museum collection, to the collector’s market and back to a museum again’; the unpicking of a long-held mystery surrounding deconstructed eighteenth-century silk gowns in Te Papa’s collection; and clothing fashioned by and also made for survivors of ships wrecked off the lower South Island coast. Jennifer Quérée’s essay on the clothing of the *Dundonald* and other survivors of shipwrecks off the New Zealand coast makes for fascinating reading. Like most of the essays in *Looking Flash*, it is a well-researched and well-written account. A brief analysis of the significance of

clothing as an expression of being civilized as opposed to wild and barbaric locates this essay in a broader discussion of dress history. The chapter is well illustrated with archival photographs of castaways in makeshift clothing and images of some of the rare surviving garments and tools from which they were made. Peppered with diary entries and evocative descriptions of making do in deplorable conditions, Quéré's essay is a real pleasure to read, one of the highlights of the volume.

Another, larger group of essays document the changing fortunes of particular types of dress or collections of dress. Charlotte Macdonald investigates the phenomenon of the 'marching girl' (and in particular her distinctive dress) in New Zealand, while Caroline Daley delights with the gripping tale of the 'unbearable scandal of shrinking swimwear' during the twentieth century. Jane Malthus reveals to us in glorious technicolor an extensive collection of New Zealand high fashion garments residing in the lower South Island. Driving through deepest Central Otago, it would take a determined tourist indeed to resist the temptation of following the forlorn hand-painted sign pointing the way to the 'Museum of Fashion'. Malthus reveals what she found in the converted farm buildings at the end of the road and the circumstances around the formation of this remarkable and unexpected collection, and profiles some of the designers represented in the jam-packed glass-fronted showcases in the museum which forms part of its founder Eden Hore's cattle 'ranch'.

Stephanie Gibson efficiently traces the history of the ubiquitous black singlet in New Zealand occupational, sporting and even fashion contexts, while Katie Pickles traces 'the variety of ways that the kilt has been worn [. . .] to reveal its contribution to New Zealand's history'. Patricia Te Arapo Wallace shares her important research into the little-understood practices of making and wearing 'chiefly threads' in Maori culture from the late eighteenth century. Her passion and expertise in the field of traditional Māori textiles and dress is reflected in her essay, 'He Whatu Ariki, He Kura, He Waero: Chiefly Threads, Red and White', the title of which refers to the use of red kākā feathers and white dogskin (kura) in prestigious garments, just two of a number of materials favoured in the making of clothing for important Māori. Wallace acknowledges and expands on the research and writings of other scholars of Maori cultural history, including Sidney Moko Mead and Roger Neich. Her revelation and exploration of the alternative sources for research into her topic provide the reader with an excellent insight into the challenges facing the researcher of late eighteenth- and early nineteenth-century Māori traditional textiles, the physical evidence of which has mostly disappeared with 'the natural degradation of organic textiles and the absence of a print culture'.

Other essays stand alone. Fiona McKergow explores the buying and selling of clothing and home sewing supplies in Palmerston North between the 1870s and the 1920s, which includes a profile of the shopping patterns of the elegant Auckland-born Manawatu farmer's wife, Emily Mildon. Bronwyn Labrum pursues the important narrative of clothing worn by those in straitened circumstances. The challenges of dressing fashionably during World War II in New Zealand are adroitly canvassed by Deborah Montgomerie. Finally David Butts, the only male voice in the book, recalls some of his favourite garments and their respective histories from his time as curator at Hawke's Bay Art Gallery and Museum in Napier. For me, Butts's contribution seems something of an anomaly — perhaps an afterthought added to impart a male voice. While the narratives of individual objects selected by Butts are appealing, the essay seems out of place with the more academic nature of the other essays. The gender imbalance of the book accurately reflects, however, the current status of dress research in New Zealand which, with a few exceptions, is predominantly engaged in by women.

The unassuming black-and-white cover featuring a bemused Queen Elizabeth II and the Duke of Edinburgh chatting to champion shearers Ivan and Godfrey Bowen is unfortunately not an attention-grabber on bookshop shelves, which is a shame given the

quality of the book's contents. The essay topics would have greatly benefited from more illustrations, in particular colour images. Colour centre pages just do not make up for well-illustrated text. I also found the placement of the individual essay notes in a group at the end of the book frustrating given that all the essays are extensively annotated, and the notes were generally a very rewarding read in their own right.

While the book reflects the diversity of research into aspects of New Zealand dress, it also makes clear the extensive gaps that exist in the documenting of this significant topic in New Zealand cultural history, thus providing an exciting challenge for both graduates and established researchers. Until a solid history of dress is written, collections of essays such as this are extremely valuable as a permanent record of the diversity of research into dress in New Zealand.

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Amassing Treasures for All Time: Sir George Grey, Colonial Bookman and Collector. By Donald Jackson Kerr. Otago University Press, Dunedin, 2006. 351pp. NZ price: \$59.95. ISBN 1-877372-21-8.

SIR GEORGE GREY, twice Governor and then Premier, is one of the towering figures of nineteenth-century New Zealand, and any new book about him is something to look forward to. This one, with nearly 80 pages of footnotes, bibliography and index, is the outcome of years of painstaking research into Grey's activities as a collector of books and manuscripts. In view of the bibliographic focus of the book, political events in New Zealand and South Africa are barely mentioned. Donald Kerr worked as Rare Books Librarian in the Grey Collection at Auckland City Libraries for many years and the book is based on his 2001 PhD thesis on the same topic.

Grey donated major book collections to public libraries in Cape Town, at the end of his 1850s term as Governor, and in Auckland, where he retired to live in the 1880s. The Auckland collection comprises around 8000 books and 7000 manuscripts and letters. It is a large and diverse collection and includes rare and beautiful examples of early printed books and medieval codices, bibles in over 200 languages, as well as a range of more standard nineteenth-century works. Indigenous languages were a particular focus of Grey's philological interests and he put considerable effort into contacting missionaries and officials to obtain copies of publications of all kinds, in African, Australian and Pacific Island languages. Grey was conscious of the value of indigenous languages and literatures at a time when most of his contemporaries were only interested in the conversion of their speakers.

For New Zealand the chief value of the collection is the vast amount of manuscript material in Maori which Grey amassed, some of which he used in his published collections of myths, legends and waiata. The chapter devoted to his accomplishments in this area is one of the most interesting in the book, especially in its portrait of the Governor on his famous trip to Rotorua and Taupo in the company of Te Heuheu, the paramount chief of Ngati Tuwharetoa. Earlier material, including manuscripts dictated by Te Rauparaha during his enforced stay in Auckland, was lost when the first Government House was destroyed by fire. This chapter could have been augmented for historians with more analysis of the Maori manuscript and printed material and the people involved in its production.

Amassing Treasures contains interesting accounts of Grey's family, schooling and Sandhurst years, and his tour of duty in pre-famine Ireland, including his reaction when he stumbled across an illegal poteen still. Memoirs of contemporaries are used in conjunction with the somewhat scanty information in Grey's own correspondence