

his several chapters on sacrifice go unmentioned in Chapter Six. As with the omission of Walker's work, it is usually unclear whether this reflects conscious exclusion or oversight. Either way, regular opportunities to relate New Zealand experiences more substantially to transnational wartime experiences are unexplored. Thus, the full significance of Loveridge's work is not driven home. To what extent was New Zealand's cultural mobilization typical of wartime belligerence or unique? The author seems to have set out to write a national history in a larger historiography that is increasingly comparative or transnational. While his book still offers some compelling insights into wartime New Zealand society, therefore, it misses the chance to locate New Zealand events firmly alongside wider scholarship of First World War civilian experience. Having done so would have made for a much more potent contribution.

DAVID MONGER

University of Canterbury

NOTES

1 Jeffrey Verhey, *The Spirit of 1914: Militarism, Myth and Mobilization in Germany*, Cambridge, 2000; Catriona Pennell, *A Kingdom United: Popular Responses to the Outbreak of the First World War in Britain and Ireland*, Oxford, 2012; Michael Roper, *The Secret Battle: Emotional Survival in the Great War*, Manchester, 2009; Helen McCartney, *Citizen Soldiers: the Liverpool Territorials in the First World War*, Oxford, 2005. Of these works, only Roper's appears in the bibliography and notes, in brief reference to a different issue.

2 Bernard Waites, *A Class Society at War: England, 1914-1918*, Oxford, 1987; John Horne, "'L'impôt du sang": Republican Rhetoric and Industrial Warfare in France, 1914-18', *Social History*, 14, 2 (1989).

Holding On To Home: New Zealand Stories and Objects of the First World War. By Kate Hunter and Kirstie Ross. Te Papa Press, Wellington, 2014. 328pp. NZ price: \$49.99. ISBN: 9780987668851.

We are currently inundated by the First World War in many forms: books, apps, documentaries, movies, exhibitions and websites. We are encouraged to find out about 'our soldier', to understand the battles and geography of the Western Front and Gallipoli, and to commemorate the now unimaginable loss of life. *Holding On To Home* brings the war back home to New Zealand and aims to find the individuals within the military and patriotic machinery of the First World War. It does this through objects carefully selected from museum collections and archives throughout the country, as 28 museum collections are represented, from South Canterbury Museum to the Auckland War Memorial Museum.

From the beginning, Kate Hunter and Kirstie Ross emphasize the ideas of holding, of touch and of threads connecting those at home with their loved ones far away. As a

curator who has the privilege of holding the objects that connect us to the lives, people and emotions of the past, this theme was very powerful for me throughout the book.

The authors' intention is to bring a fresh feel to the First World War. This is a challenge, as growing interest in family history and Anzac Day ceremonies has heightened public awareness of the First World War. The centenary has also increased the number of publications available. Hunter and Ross's 'fresh feel' is due to their approach through material culture. Their use of objects, contemporary diaries, letters and newspapers makes the story of wartime New Zealand more intimate and personal. *Holding On To Home* is much more than a catalogue of First World War objects. Currently, there seems to be a fashion for a 'history of the First World War in a hundred objects' books. However, these kinds of books do not actually approach the topic from the point of material culture: instead, they use objects to represent key events and themes in a 'highlights package' of the war. For example, these books tend to have a couple of token objects to represent the home front, women at war, soldiers' leisure and the experience of illness or injury. *Holding On To Home* devotes entire chapters to these subjects. These books also tend to focus on military history, with weapons a strong focus. Only two weapons are highlighted in the book and they are included because of their meanings as war relics, not as examples of improved military technology or strategy.

Holding On To Home is arranged thematically, but also, to a certain extent, chronologically. The first chapters lay the foundations of the story: the push and pull of war on families and communities, soldiers' leisure time and the 'stuff' they accumulated. The later chapters reflect growing weariness with the war, as the lists of missing and dead men began to overwhelm and as so many little bags of personal effects were returned home. In the final chapter, the joy of peace is tempered with the burden of lives lost or permanently altered, and the rebuilding of lives and marriages.

The objects selected and the stories they evoke are moving and powerful. I'll admit to strong emotional responses to some of the objects, and to the carefully chosen quotes from letters, diaries and contemporary newspapers. In-depth object stories are told in double-page breakout sections. These are a fantastic way to focus on objects but they interrupted the flow of the narrative for me. I found myself having to mark the pages to go back to so that I didn't miss them. However, right from the beginning, the very first object had a strong impact on me: William Phillipps's service jacket. While soldiers were supposed to return their uniforms on demobilization, Phillipps kept his and stashed it away for 40 years, before donating it to the Dominion Museum in 1955. All these years of storage have meant that one pocket still contains sand, while another pocket sports bloody marks, a legacy of Phillipps's time in the Army Medical Corps (p.1). There are too many stories to discuss here, but some stand out: Dorothy Broad's woollen doll, designed to depict her lost fiancé Wyville Rutherford, and the significance of embroidery to Fred Hanson's life story. The extent of soldier souveniring and looting is demonstrated by the magnificent tea caddy made from a shell casing that Llewellyn Beaumont managed to get back to his master mariner father. Delightful artworks and photographs, especially of nurses and hospital wards, tell personal as well as institutional stories.

Holding On To Home is a solid book. The covers are broad, with rounded edges, alluding to the soldiers' diaries or scrapbook albums of the time. There is something precious inside here. This design feature and the choice of colours soften the impression of the book and broadcast the thoughtfulness of the design. The designer, Anna Egan-Reid, has noted that the book is aimed at women, which adds a point of difference. The photographs are full colour and generous. As well as beautiful design, the book has an index and comprehensive image references.

I had a few minor difficulties with the book. It is intended to be accessible to a wide audience, likely unfamiliar with the chronology or circumstances of the First World War. This means that there is often a long lead-in to the chapters in order to provide context. I found Chapter Six, which is about opposition to the war, less effective than the others. The very fact that few material culture objects survive is very important in itself, because of the dangers of retaining them during the war, and Hunter and Ross have done well with limited resources to cleverly represent the various reasons for opposition to the war. Understanding these constraints, I was surprised that the stories of conscientious objectors were not included. The impact of a man's objection on his family and community, and his own experiences and writings (even those published after the war), could have contributed another layer to the significance to the themes of home and loyalty. However, these are minor concerns and did not stop me from appreciating the authors' approach to the story they were telling.

Holding On To Home realizes its intentions to be a fresh take on the First World War and to bring stories of New Zealand at home to the forefront. The objects in the book connect us to how individuals, both soldiers and civilians, experienced the First World War, at home and abroad.

MARGUERITE HILL

Canterbury Museum

Rough on Women: Abortion in Nineteenth-Century New Zealand. By Margaret Sparrow. Victoria University Press, Wellington, July 2014. 195pp. NZ price: \$40.00 ISBN: 9780864739360.

In this companion volume to her *Abortion Then & Now: New Zealand Abortion Stories from 1940 to 1980*,¹ Margaret Sparrow sheds light on the often harrowing experiences of New Zealand women who chose to terminate their pregnancies a hundred years earlier. To date, little work has been done on abortions in New Zealand prior to the twentieth century. Abortions were – and remain – an intensely private incident in a woman's life and only became public when something went tragically wrong. As a result, the availability of historical sources makes a book such as this an achievement. Sparrow's main sources of information were the coroners' reports on women who died and court reports on cases of procuring an abortion, resulting in 'the inevitable focus on