

or reduce any punishments. This sign of weakness meant Enderby never had the full respect of the colonists and the whaling crews. These problems, combined with the lack of success in whaling, hastened the end of the settlement.

Fraser paints a sympathetic picture of Enderby. He is presented as an idealist in his bid to make the colony work, who was hampered by poor decisions from the Southern Whale Fishery Company. Enderby wanted to source well-built whaling ships with experienced crews, but the board overruled this and used inferior ships with inexperienced crews. This last decision proved to be the source of ongoing discipline problems. Yet Fraser argues that Enderby had some culpability, as he did not uphold his own policy of short voyages with quick turnarounds.

Much of the book details life on the islands and also the disastrous whaling trips that produced insufficient oil. Fraser brings to life the main characters in this doomed settlement and creates some great tension outlining how the commissioners from England came to shut the settlement down when it lost money. Enderby became a tragic figure, shorn of all respect by the commissioners who undermined his authority. After the settlement was abandoned in 1852, Enderby tried to reclaim some sense of dignity through the courts by refuting a litany of claims made by the commissioners. But ultimately this victory was Pyrrhic, as his vision for a settlement was shattered and he was left bankrupt.

Fraser weaves a superb narrative of the failed settlement of Enderby, using a good range of source material that has become available in recent years. His book updates Fergus McLaren's *The Auckland Islands: Their Eventful History* (1948). McLaren covered some of the same narrative as Fraser, but did not have the benefit of the diaries. Fraser expands the visits by the Greys and the commissioners and focuses exclusively on the settlement, whereas McLaren covered an extended time up until the early twentieth century.

The text is richly illustrated with photographs and paintings of the principal characters and various events alluded to within the text. In particular, the colour photographs detailing the flora and fauna of the islands demonstrate why this is now a World Heritage site. This book should serve as the standard work on this unsuccessful whaling settlement.

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Hocken: Prince of Collectors. By Donald Jackson Kerr. Otago University Press, Dunedin, 2015. 424pp. & 40pp. photos. NZ Price: \$60.00. ISBN: 9781877578663.

Most researchers end up taking the collections and archives they work in for granted. We tend to be focused on what is in them rather than how they came to be. While we may be thankful that there were individuals who undertook the initial collecting, if we are honest our interest is usually concerned with what we may discover. Yet there

are sometimes moments in archival research when, awaiting the delivery of requested material or seeking a head-clearing respite from our reading and deciphering, our thoughts may turn to the name behind the archive and wonder who they were and how this rich treasure house we find ourselves in came to be.

In 1903, while in London, Thomas Hocken wrote to H.B. Cox, Undersecretary of State in the Colonial Office. After suggesting that the institution's papers relating to New Zealand he had been viewing needed to be put in order (which included discarding those he labelled 'absolutely useless, of no interest whatever and, and simply accumulators of dirt and dust'), Hocken's words give us an idea of how he viewed himself and his accomplishments. First he suggests that he should be the one to undertake such a Herculean task and that he would do so 'purely as a labour of love'. As to why, we get a sense of Hocken's complex self-perception: 'no one is more skilled in early New Zealand matter than myself. Upon them I have written and am still engaged in writing, and my library on the subject and on colonization generally is probably the best in the world. I mention all this in no spirit of self-praise but as an earnest indication of my readiness to assist in a labour of so much importance' (p.221). Here we must mention that Hocken was only 4 foot 8 inches tall (142 cm), and as Donald Kerr comments, the 'small-man syndrome comes to mind' (p.21). Some small men may aim for Empire, others for wealth and power, while many strive just to be noticed and remembered. Luckily for New Zealand, Thomas Hocken's desire to leave his mark resulted in a collection of '5200 books, hundreds of manuscripts, 34 volumes of "Variae" (some 650 disparate manuscripts and ephemeral materials bound together), 17 volumes of 'Flotsam and Jetsam', 2800 pamphlets in 210 volumes, maps, sketches, paintings and photographs' (p.21).

Donald Kerr, Special Collections librarian at the University of Otago, has undertaken what no one else apart from Hocken had the desire or indeed stamina to do. He has sought out and examined every volume in the original Hocken collection (p.9). In the process he has collated a body of knowledge and information that is in itself a type of archive for future researchers, full to bursting of materials to extract and reuse. For example, the notes run to 53 pages, supplemented by 19 pages of bibliography. In these alone lie myriad possibilities for scholars to immerse themselves, for this is not just a book concerning Hocken the man as collector – it is also a storehouse of information on the history of Dunedin, New Zealand and nineteenth-century cultural and intellectual life.

However, the passion for detail and the desire to collect seem to have been transferred to this text. This is, of course, a book about a collector, his aims and methods of collecting, and the actual collection that was the result. We read in great detail of Hocken's journeys, acquisitions and meetings. The result is that this is first and foremost a book by and for a book historian, with lists, lists and more lists of what Hocken collected and when, from whom and often with the price. Yet what this means for general readability and interest is to misjudge exactly what and who this book is for. This is not a biography of Hocken, nor is it intended to act as such. It is rather Hocken's life, times and above all his interests, expressed through his collecting and the resultant collections. We need to understand this, for it determines how we can and should engage with this book. While there will be some, I acknowledge, who

will read it for pleasure, most of us will read it as an aid to our scholarship – and this, I argue, is its greatest strength. There is of course very rich detail for those who will very fruitfully use this book as the basis for their own research. A careful reader can piece together many different narratives of the creation, dispersal and accumulation of knowledge in the colony. They have in their hands a heavily detailed resource about the way ideas, texts and information circulated and were collated.

In many ways the spirit of Hocken himself seem to have infused the book. For just as Kerr often notes that Hocken's lectures and papers were packed full of historical detail, the same could be said of this book. We not only get the collecting and the collections; we are also offered many short, informative sketches and notes concerning those individuals, groups and societies of interest to Hocken as collector, as well as notes on his correspondents and co-collectors. There are also numerous gossipy asides and comments and references, often unexpected, interspersed with the more detailed and formal discussion. Reading this is in many ways like undertaking archival research: short bursts of illumination amongst a wealth of detail. It is therefore a book unlike any other: book as archive in itself and book as key, as entry point, commentary and map to the archive – and to Hocken himself. It is a formidable achievement of scholarship and should be on every library shelf.

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Berry Boys: Portraits of First World War Soldiers and Families. By Michael Fitzgerald and Claire Regnault. Te Papa Press, Wellington, 2014. 200pp. NZ price: \$54.99. ISBN: 9780994104120.

After the discovery of a cache of glass plate negatives in the ceiling space at 147 Cuba Street, Wellington, staff at the Museum of New Zealand Te Papa Tongarewa undertook to identify the 120 Great War soldiers whose portraits were included in the collection. The building in Cuba Street had been the premises of Berry & Co photographers, and the soldier portraits were among the 194 negatives discovered. Staff at Te Papa made significant efforts to identify the individuals in the photographs, appealing for public help through a range of social media. Web pages were launched inviting the public to help identify the individuals in the photographs, newspaper stories were used to publicize their search, and the project was also the subject of a documentary. This book is the result of that search.

The authors note the value of the Berry & Co negatives as a source for the social history of New Zealand men and women from the early 1900s through to the 1940s. However, instead of providing a volume surveying both social and photographic developments in New Zealand, *Berry Boys* focuses on the portraits of the Great War New Zealand soldiers, and in doing so it adds to the flood of publications resulting from the interest in the centenary of World War One. *Berry Boys* includes brief