

known to have had a psychological impact on all participants. The lives of few of these men, however, appear to have been derailed by military service. The majority came home; most married and had children. They went back to work (sometimes in their old occupation and with their previous employer), and they contributed to the lives of their families, communities and country. In other words, *Berry Boys* illustrates that the men were not simply relics of the Great War. By giving the life dates of the men in the biographies, *Berry Boys* challenges widely held ideas about the extent to which soldiers' lives were cut short by military service. The average age at death for this cohort is 70 years of age, very close to the average age at death in my own cohort study of Great War veterans.

The core content of *Berry Boys* is very useful for those interested in knowing more about the New Zealand Great War experience, and it is presented in an attractive volume. However, the authors needed to do more with this content, rather than simply present the results of their research and public appeals for information. In order to move this from an interesting coffee-table book to a significant part of the New Zealand Great War historiography, they needed to consider what these biographies tell us about the Great War experience for New Zealanders. They needed to consider the widely held stereotypes of the ANZAC Digger – dying needlessly at Gallipoli or in the trenches of the Western Front – and how the biographies of these 82 men present a much broader spectrum of war experience and survival.

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New Zealand's First World War Heritage. By Imelda Bargas and Tim Shoebridge. Exisle Publishing Limited, Auckland, 2015. 287pp. NZ price: \$49.99. ISBN: 9781775591290.

Bargas and Shoebridge have curated New Zealand's World War One history around 'public memories'. While no battles were fought on New Zealand soil, the war permeated everyone's daily lives. *New Zealand's First World War Heritage* follows the tradition of exploring life on the home front and features 'physical war reminders' on the New Zealand landscape – the war memorials, the military training camps and the places where 'uniquely wartime events took place' (p.10). The authors offer a wider and 'more varied understanding' of the country's wartime experience than walking through the battlefields or visiting cemeteries and memorials nearer where the fighting took place. The Ministry for Culture and Heritage, Massey University, the New Zealand Defence Force and the Returned and Services' Association (RSA) jointly produced *First World War Heritage*. Bargas and Shoebridge, both senior historians at the Ministry, are well positioned to produce this commissioned work: Shoebridge has written about military training camps in New Zealand while Bargas' background is in collections management.

First World War Heritage fits within the public history tradition, which Bronwyn Dalley argues is usually produced 'outside of academia' and contributes to the public's understanding of the nation and its multifaceted past.¹ Earlier New Zealand public history projects include the Centennial Exhibition of 1940 and publications by the War History Branch of the Department of Internal Affairs, in addition to collections and exhibitions within the National Museum of New Zealand Te Papa Tongarewa and the digital birth of Te Ara Encyclopedia, the Dictionary of New Zealand Biography and nzhistory.net, produced by the Ministry for Culture and Heritage. The subject matter also fits the public history mould, as noted by Roberto Rabel: 'war has played a central role in the evolution of public history in New Zealand'.²

A wide range of sources have been utilized: archive material, newspaper sources, Heritage New Zealand object lists, parliamentary debates and legislation such as the Military Service Act 1916. Key secondary sources produced by New Zealand military historians have been consulted, namely Ian McGibbon's *The Oxford Companion to New Zealand Military History* (2000) and Christopher Pugsley's *The Anzac Experience: New Zealand, Australia and Empire in the First World War* (2004). Women's histories are evidenced in Lauris Edmond's *Women in Wartime: New Zealand Women Tell their Story* (1986) and Anna Rogers' research on the Nurses' Memorial Chapel, Christchurch. A wide range of historical perspectives are offered, including the experience of conscientious objectors, noted in Paul Baker, *King and Country Call: New Zealanders, Conscription and the Great War* (1988), and historical geography, such as Michael Roche's 'Histories and Geographies of Soldier Settlement in New Zealand circa 1917–39' for the *New Zealand Geographer* (2008). Roche's work is linked to a photograph of the 'Bridge to Nowhere', Mangapurua Valley, Whanganui National Park, which symbolizes the failures of the scheme, as 'the remote and difficult location hampered development' (p.208). Māori are included as their stories are woven into the dominant Pākehā narrative.

Printed on glossy paper, *First World War Heritage* is visually rich. The book is divided into eight chapters and follows a chronological format: Chapter One, 'The manpower war', begins with August 1914, when 'more than a thousand Auckland men had applied for a place in the Expeditionary Force by 11am' (p.11), while Chapter Eight, 'Mourning, honouring, remembering', centres on the memorials and surrogate graves created in response to the fact that 'most of New Zealander's war dead were buried half a world away' (p.213). The authors draw on Eric Pawson's research, which points out that 'trees were a popular choice' for commemorating the dead (p.241) with communities in Ashburton, Temuka, Methven and Fairlie planting 'peace' and 'victory' trees (pp.186–7).

Figuring out how to read the book was at first a challenge. I elected to look at the images first and was immediately impressed with the scale of the project – the reader travels New Zealand, 'seeing' sights that have an unexpected First World War connection. Examples include Dunedin's railway station, in which 'the troops were farewelled in an open space in front of the station [...] renamed as Anzac Square in 1916' (p.118). The text is concise. You can dip in and out, gleaning vignettes about sacrifice, official censorship, architectural history and harbour defences.

Patriotism is a theme that shapes most public war histories; it is the traditional

way for attempting to understand 'why' New Zealand's Great War history produces a curious mix of incipient national pride and fervid loyalty to the British Empire. *First World War Heritage* remembers that patriotism is gendered: men fought and women channelled their energies into patriotic societies and volunteering for the war effort. Edith Statham is one such example. Chris Maclean, Jock Phillips and Debbie Willis describe her as one of the 'unsung women' whose volunteer efforts centred on 'propaganda on behalf of the empire' and 'inculcating the spirit of patriotism'.³ Statham's headstone is featured in *First World War Heritage*. The caption notes that she served as honorary inspector of New Zealand's war graves and that these graves are now under the care of the Ministry for Culture and Heritage (p.217).

The flames of patriotism were fuelled by emotionally charged energy, and this is illustrated in the story of the Cavell Bridge over the Shotover River. Built in 1917, it was unofficially and then officially signposted as the 'Edith Cavell Bridge'. Cavell, an English nurse based in Belgium, was executed in 1915 for assisting Allied soldiers to escape from the occupied territory (p.105). Katie Pickles, in *Transnational Outrage: The Death and Commemoration of Edith Cavell* (2007), notes that her execution caused a worldwide consternation. Other shocking stories include 'Emily Thomas and the one-woman brothel' (p.78). Thomas sold 'sweets, soft drinks and tobacco' at the front of her Wellington shop and behind the scenes she performed her important sex work. In 1916 her boyfriend, Gilbert Marshall, 'in a fit of jealous rage', strangled Emily and then poisoned himself. Captured in red ink is a childlike drawing, which is a police sketch of the death scene, portraying stick figures of a man and a woman.

The overall strength of *First World War Heritage* lies in the way Bargas and Shoebridge have interwoven New Zealand's heritage landscape into the national war history narrative. A photograph of a carved wooden pou hidden amongst harakeke in the Albany war memorial garden captures the essence of living war memorials. In 1918 five memorial trees had been planted on the grounds of Albany Primary School and then in 2010 one of the trees was blown over and was recreated into a pou. The carving, created by Blaine Te Rito, stands in front of the surviving memorial trees and serves as a kaitiaki for the school (p.241). This pou vignette illustrates the authors' conviction that memorials meet 'the country's seemingly timeless need for places where the war and its fallen can be fittingly remembered' (p.248). Bargas and Shoebridge have been successful in their mission of rediscovery. *First World War Heritage* is a commemorative book and will be a useful resource for those interested in visiting heritage sites. No one else will publish a similar book. Because it is a hardback, it would make an excellent addition to school and community libraries, medical waiting rooms and reception areas of New Zealand's embassies and consulate offices.

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NOTES

1 Bronwyn Dalley, 'Finding the Common Ground: New Zealand's Public History', in Bronwyn Dalley and Jock Phillips, eds, *Going Public: the Changing Face of New Zealand History*, Auckland, 2001, p.16.

2 Roberto Rabel, 'War History as Public History: Past and Future,' in Dalley and Phillips, *Going Public*, p.55.

3 Chris Maclean, Jock Phillips and Debbie Willis, *The Sorrow and the Pride: New Zealand War Memorials*, Wellington, 1990, p.31.

Annie's War: A New Zealand Woman and Her Family in England 1916–19. The Diaries of Annie Montgomerie. Edited by Susanna Montgomerie Norris with Anna Rogers. Otago University Press, Dunedin, 2014. 256pp. NZ price: \$45.00. ISBN: 9781877578755.

Primary sources are a valuable means of adding to our knowledge of the past. Published diaries and letters have added greatly to our understanding of New Zealanders' experiences of World War One. Edited collections of letters, such as Glyn Harper's *Letters from the Battlefield* and *Letters from Gallipoli*, and published diaries, such as Monty Ingram's World War One diary, tell the story of men's experiences of training and war service, which continued until they were killed, incapacitated by sickness or wounds, or saved by the Armistice. Soldiers' (and nurses') diaries survive because they recorded participation in extraordinary events. In contrast, the diaries of those who were left behind by the soldiers, and who did not participate directly in the war, are scarce, and as a diary of a New Zealand woman who was not directly involved in the war, *Annie's War* is unique. However, it too has survived because her experience of the war years was something out of the ordinary for New Zealand women.

Annie Montgomerie's diary focuses on the second part of the war, which she spent in England. As her two sons, Seton and Oswald, reached the age of eligibility for conscription, the entire Montgomerie family – Annie, her husband Roger, the two boys, and their two daughters Winifred and Al – sailed for England. There, Seton and Oswald sought commissions in the Royal Flying Corps (there being no New Zealand equivalent), and Roger also attempted to gain a commission in the BEF (British Expeditionary Force). *Annie's War* is Annie's edited diary of those years, interposed with letters from Seton and Roger. It provides a unique insight into wartime London, as well as the experiences of the young New Zealand men who enlisted in the Imperial Army. During the war 1184 men left New Zealand with the intention of serving with imperial units in Britain, while 192 New Zealand men served with the Royal Flying Corps. Many other New Zealand men were in Britain at the start of the war and rather than returning home to enlist, they joined the British Army. Women also travelled to Britain to contribute directly to the war effort, nursing, joining the VAD or working in the various soldiers' clubs and canteens. These women included Ettie Rout, who established the New Zealand Medical Soldiers Club