

of committal, including the ‘effects of poverty, colonial dislocation and family separation ... and their impact on the asylum-family relationship’ (p.6). This complicated asylum-family dynamic emerges in the multiple stories that humanize the mad, through sombre narratives of psychological distress, household abuse and spousal abandonment. Coleborne makes a powerful case for the differences in the historiographies of the asylum in settler versus European jurisdictions. European families in settler societies, she argues, ‘occupied a different relationship to the state compared to older societies with established patterns of charitable and state-provided poor relief’ (p.6). In the absence of such state-provided relief (like, for example, the Poor Law system in England), settler societies relied more heavily on juridical authorities, often using gaols as temporary sites of sequestration. The isolation of communities and the relatively long distances to asylums clearly informed the use of the asylum in New Zealand and Australia, just as they did in colonial South Africa and Canada.

Both of Coleborne’s books are intimately invested in the archive and the way it structures historical knowledge. Her textual analysis is thus one that pushes the historiography closer to analytic trends in cultural studies or critical theory and away from the quantitative social history that dominated much of the scholarship from the mid-1980s to the mid-2000s. Coleborne’s exhortation to re-imagine the field of asylum studies by moving beyond ‘micro-level analyses’ is surely well taken. With any luck, her encouragement for us to explore ‘larger historical networks and patterns’ (p.7) will open the field to more transnational studies. Ultimately her analysis — which privileges the ‘textual production of meanings of the asylum and its patients’ (p.2) and emphasizes the ‘primary division of sexual difference’ — places her in the fine tradition of other accomplished feminist historians of the asylum, such as the American Nancy Tomes and the Canadian Wendy Mitchinson. With these two books, and a clutch of important edited volumes both published and in press, this body of work surely places the author as the pre-eminent Australasian scholar on the history of the asylum.

DAVID WRIGHT

McMaster University

Glamour in the Pacific: Cultural Internationalism and Race Politics in the Women’s Pan-Pacific. By Fiona Paisley. University of Hawai’i Press, Hawai’i, 2009. 291pp. US price: \$55.00. ISBN 978-0-8248-3342-8.

IN THE WAKE OF THE FIRST WORLD WAR, ‘cultural internationalism’ became a topical way of ensuring global pacification and salvaging an increasingly unstable ‘civilization’. Material and intellectual culture were exchanged between nations, lifting the standard of the global pool of knowledge, and aiming to achieve world peace through greater cross-cultural sympathy. Motivated by a humanist understanding of culture defined, essentially, as excellence in human creative endeavours, culture and cultural exchanges were understood as leading to peace, while ‘civilization’, with its competitive drive to efficiency, was understood as leading only to war. It is within this historical development and its immediate legacy that Fiona Paisley’s *Glamour in the Pacific: Cultural Internationalism and Race Politics in the Women’s Pan-Pacific* examines the transnational Pan-Pacific Women’s Association (PPWA), later known as the Pan-Pacific and South East Asian Women’s Association. The PPWA represented the interests of a range of Western and non-Western women delegates from countries spread across the Pacific. The women participated not only in the sweeping trends of cultural internationalism but also in much more firmly established women’s internationalist networks. As *Glamour in the Pacific* demonstrates, women of the PPWA participated in cultural internationalism by manipulating ‘race’ to create an international community centred in the Pacific, while exchanging intellectual, emotional and material culture in a performance of glamorous, gendered modernity.

Glamour in the Pacific examines the global vision of the women's pan-Pacific community for the period 1928–1958 through the PPWA's first eight conferences. It explores the ways that women from the Pacific-rim and Pacific-basin — most enthusiastically women from the United States, Hawaii, New Zealand, Australia and the Philippines — sought to manage change brought to the region by globalization and Westernization. The analysis demonstrates at once the idealism of the period and the complex historical underpinnings that made a cultural internationalist future so problematic for the women concerned. As Paisley observes, the middle-class, English-speaking women internationalists involved with the PPWA were unable to transcend the region's past, a past set in imperialism and riddled with colonization. The reality of cultural internationalism was not so much a new world order radiating from the Pacific premised on cross-cultural understanding and exchange, as a reaffirmation of racially determined nationalist and separatist pasts in the present. Chapters focus largely on exchange between colonized and colonizer at conferences, covering topics of civilization, decolonization, 'Interracial Friendship', peace, migration and 'Culture and Identity', with the final chapter examining the 'Race Politics of the Cold War'.

As Paisley identifies, the PPWA utilized a distinct approach to cultural internationalism and international relations by promoting emotional exchanges as a means of securing pan-Pacific unity and understanding, where other organizations relied on rational exchanges alone. In turn, *Glamour in the Pacific* brings to light the role of emotion in Pacific politics. The attention Paisley gives to the processes of demarcating difference and uniting disparate 'others' beyond and within national boundaries through processes and performances of emotion, models a useful framework for historians attempting to transcend national narratives through transnational historical approaches. This work deserves attention from transnational historians for this very reason. Paisley's approach is in part tied to national parameters because of the way PPWA delegates were representing nation-states, but by focusing on emotion and emotional politics, among other techniques, Paisley's work signals a direction for historiography of the Pacific region which does not reiterate the nation as a founding principle in historical enquiry.

In many ways *Glamour in the Pacific* is a timely work, pertinently utilizing the PPWA's scope to bring a 'pan'-national framework to the Pacific, furthering transnational historiography, while also augmenting earlier studies of international women's networks of relevance to New Zealand focused largely on imperial or Atlantic frameworks, with a complementary regional perspective. This book is of significance to the fields of transnational and women's history, but also to cultural history, postcolonial history and the history of international relations. As much reflecting the multidimensional subject under consideration as the author's decision to employ a range of approaches in her study, this work informs many fields of historiography, as well as attempting an interdisciplinary analysis. While this is to be commended, the interdisciplinarity of the work has led to what is in part a dense and, at times, obscure introductory chapter requiring a degree of prior knowledge.

The work is also let down by minor errors of fact and issues of presentation. New Zealand readers will notice the unfortunate reference to New Plymouth as a South Island town, and the inaccurate definition provided for hui as a place where Maori gather (pp.110, 119). Despite these painful inaccuracies, Paisley's is a particularly significant addition to New Zealand historiography, extending the too-often exclusively national focus of women's political and postcolonial history through its spotlight on a larger imagined community with oceanic regional boundaries. Moreover, Paisley writes at length on New Zealand PPWA delegates Elsie Andrews and Victoria Bennett. Paisley also discusses the 1952 PPWA conference held in New Zealand. In turn, the analysis of 'race', culture and identity Paisley undertakes has resonance for New Zealand, being drawn and developed in part through an analysis of the performances of New Zealand women. This offers a pertinent balance

for analysis of the Pacific more broadly, allowing for Pakeha and Maori experiences of race and identity to be positioned alongside Japanese and Papuan, or North American and Australian white women's experiences. We see how New Zealand women internationalists fitted within wider networks in Paisley's book, but also how New Zealand culture and cultural aspirations were consistent with wider trends: it was not just Maori and Pakeha women who utilized costume and race to present themselves as modern, glamorous women transcending their colonial pasts.

For all its historiographical strengths, a much richer interpretation of the processes and exchanges of culture, glamorous or otherwise, could have been undertaken in this work. While there is much attention given to culture throughout, there was a sense in which the historically contingent nuances of 'national culture', as opposed to cultured civilization, an ethnic-based culture, 'race', material culture or taste, were overlooked. At times it is unclear which 'type' of culture Paisley refers to in the different contexts covered, making it unclear what was being exchanged within the framework of cultural internationalism — each type of culture would arguably contribute a very different flavour to the overall narrative as well as a very different explication of race and modernity tied up within it. This occasional obscurity with regard to Paisley's discussion of culture does not unduly weaken what is essentially an impressive and ambitious work, but given the sophistication of the analysis as a whole, it is a noticeable and surprising gap.

NADIA GUSH

Waikato University