

(Andrew David and Alun Davies), imagined it (Glyndwyr Williams, Kerry Howe and David Mackay), and ignored it (James Gisborn), and how the people who already lived in and around the Pacific Ocean tried to cope with the unusual ways of the newcomers who arrived on their shores (Yvonne Marshall, Victoria Wyatt and Anne Salmond).

Before he became a *dead* white man, Vancouver himself, in the introduction to his *Voyage of Discovery to the North Pacific Ocean*, contemplated 'the rapid progress of improvement in the sciences, and the general diffusion of knowledge since the commencement of the eighteenth century'. His own voyage was a part of this general trend, and if his eighteenth-century complacency seems a little hard to take today, we might remind ourselves that the Vancouver conference, peopled with scholars brought together via jumbo jet from Australasia, North America and the British Isles to the city that bears his name, could not have occurred without the 'improvement' of the sciences and the globalization of European culture in which men such as Vancouver took part.

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Standing in the Sunshine. A History of New Zealand Women Since They Won the Vote. By Sandra Coney. Viking/Penguin, Auckland, 1993. 332 pp. NZ price: \$59.95. ISBN 0-670-846287.

STANDING IN THE SUNSHINE was the most highly publicized book to come out of Suffrage Year, for reasons both positive and negative. With its associated television series, it was certainly the most ambitious. Anyone who has edited even a modest collection of academic essays will empathize with the task Coney must have faced in the eight years before the project came to fruition. The book is touted on its cover as 'a new way of looking at the place of women in New Zealand society since those dramatic days in 1893'. While it cannot be said that it advances New Zealand women's history in any analytical sense, it certainly provides a multitude of new images of women in this country, an attractive format, and a text that is concise, and like earlier historical work by Coney, immensely readable.

Standing in the Sunshine is organized thematically. Each theme begins with a short introductory essay, the text supplemented by boxed inserts on more specialized topics, and by copious illustrations. This is a book designed for 'dipping into', each page opening complete in itself. Biographical detail mingles with fascinating short extracts on such varied topics as the feminist press, the work of the Women's Food Value League, the 'Tall Women's Club', infanticide, breach of promise cases, romantic suicide mania and Maori attitudes to menstruation. Maori women are well represented throughout the book, though it was irritating to have to refer continually to a listing of names in small type at the front of the volume to discover the authors of these and other sections — surely the 35 or so other writers could have had their names on the pages where their contributions appear.

On the other hand, Coney as principal writer is to be congratulated for the decision to include references, a practice neglected in many so-called 'popular' works. Since one of the long-term benefits of this book may be to inspire more detailed inquiry into the fresh topics highlighted here, the references will, hopefully, provide a starting point for future researchers. They also show how effectively Coney and her associates mined secondary works, including theses, as well as archival and manuscript sources. In a work of this

scope, there may well be inaccuracies uncovered by scholars with long-term institutional support and a less pressured time frame for research. For myself, I was greatly impressed by the judiciousness and flair with which Coney, in particular, used materials in areas with which I was familiar.

The highlight of this book is undoubtedly the rich photographic record which appears within its pages. These give a marvellous sense of lives lived (and lost — as in the sad photo of Mrs Gilmer of Nelson and her baby, who died during childbirth). Little girls in frilled caps from a church home train to be domestic servants, bridal parties from different eras pose for the camera, Flossie Le Mar, jujitsu expert demonstrates how to deal with dangerous men (in 1913), photographs from 1898 onwards show Maori women organizing hui, a vast array of women, Maori and Pakeha, appear in action shots of a range of sporting activities, and one particularly fascinating cluster of images shows an Auckland woman, Emily Binns, her home and changing family role over the span of 40 years. Caption writing is an art in itself, and here Coney shows a sure hand. For me, it was the images from these photographs which constituted the book's most lasting impact, and which gave a very real sense of connection with the women in New Zealand's past.

Where does a book such as this stand in relation to New Zealand women's history? So much published work in the field in recent years (and 1993 was certainly no exception) has been biographical. Valuable (and marketable) as this is, one is often left wondering what it all amounts to. *Standing in the Sunshine* contributes to this increasing mass of biographical data, but it was with some relief that I turned to the short, concise essays on topics such as women's health, education, political involvement and work. These make no pretence to comprehensiveness, but provide for new readers a tantalizing introduction to fields which are still under-researched. For the academic historian, *Standing in the Sunshine* provides a lesson in crisp writing, attractive formatting and the intelligent use of pictorial materials. Its detail will, hopefully, be productive of new research. We still await the broad, integrated and, hopefully, theoretically informed books which will inspire debate and move New Zealand women's history on to a further stage of development.

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Gender, Culture & Power: Challenging New Zealand's Gendered Culture. By Bev James and Kay Saville-Smith. Oxford University Press, Auckland, 1994. 2nd ed. 120 pp. NZ price: \$25.95. ISBN 0-19-558321-3.

IN 1989 Bev James and Kay Saville-Smith first published *Gender, Culture & Power: Challenging New Zealand's Gendered Culture*, a short book outlining their interpretation of the history of men and women in New Zealand. In it they rejected the primacy debate — the idea that one hierarchy determines all social experiences — yet went on to argue that just as Britain is a class culture and South Africa a racist culture, so New Zealand is a gendered culture. By this they meant that, in New Zealand, the inequalities of class, sex and race are expressed through the structures of masculinity and femininity. They hoped that through their analysis of the past and present gendered nature of New Zealand society their study would help 'to facilitate the pursuit of a fairer society'. In 1994 a second edition