in its argument, for it forces the reader to contextualise Maori-European relations around this time. The Maori chiefs had little interest in western religion (according to Yarwood, they rarely attended services, and quickly fell asleep when they did), but a great interest in gaining muskets and alcohol. Marsden was accused by his enemies of supplying these. It is certain that his aides in New Zealand, including Thomas Kendall, were forced into trading muskets to survive in the parlous situation that Marsden had left them in. The appalling consequences of the musket wars, or Marsden's blindness to the consequences of supporting one group of chiefs over others, is not touched upon anywhere in this book.

Michael Gladwin's chapter, 'Marsden's Generals', is probably the best in the book for setting Marsden in his time and place, his later support for the colonial and imperial state springing from his intellectual formation as a Tory evangelical in Yorkshire at the time of the turmoil of the Industrial and French Revolutions. In looking for new material to round out accounts of Marsden's character it is surprising that the authors did not seek it in the great novels describing this time, especially those by the Bronte sisters, who knew a thing or two about the Yorkshire clergy. The cold calculating missionary (St John Rivers) who competes for Jane Eyre's hand in the novel of that name is thought to be based on Marsden. Marsden certainly had a talent for polarising opinion, having everyone from Governor Macquarie to Charlotte Bronte thinking ill of him.

_Launching Marsden's Mission_ is a determined effort by his evangelical successors to rescue his reputation. The book is stimulating, and if it appears to argue often from a pre-determined position it is an encouragement to the reader to research further the details of an intriguing character and a seminal period in the formation of both countries and the destruction of their Indigenous cultures. How much praise or blame should be apportioned to Marsden and the religious tendency he represented is sure to be the subject of many future research papers. It is a pity the book contains no index, to make it easier to follow up some of the arguments and incidents.

Robert Haworth

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Amongst the piles of new publications commemorating the centenary of the First World War, this offering from the National Library of Australia is a standout, and quite beautiful, exception. This is not a book that repeats _ad nauseam_ the same old tired mantras that have actually led to 'Anzac fatigue' amongst sections of the population; nor is its claim to explore yet another apparently 'forgotten' aspect of the war something that can be dismissed with a tired wave of the hand. Rather, this is a refreshing and innovative interrogation of a critical, and little-appreciated aspect of war reportage from 1914-1918. To say it is 'lavishly illustrated' is an understatement. The wealth of visual material assembled by the book's Image
Coordinator Katherine Crane, Designer Stan Lamond, and Editor Penny O'Hara, makes Where Are Our Boys? a model for the effective integration of textual and non-textual material into a solid work of history.

Martin Woods, the Curator of Maps at the National Library and the author of the main text, has drawn upon his full expertise in the history of cartography in composing this volume. Not until Chapter Three does the popular and newspaper-based cartography of the Great War itself come into focus. The first two chapters are devoted to the longue durée: Chapter One looks at the origins of popular military and political cartography from the ancient world through to the nineteenth century; and Chapter Two examines the second half of the nineteenth century, when maps truly became aspects of popular culture. The merging of 'serious' cartography with the iconic, satirical work of Fred W. Rose (1849-1915); the 'invasion scare' mapping of the turn-of-the-century; and the way European-made maps found their way into the colonial and early-Federation era Australian press, makes Chapter Two in particular a real treat.

The chapters that focus explicitly on the period of wartime (Chapters Three to Seven) are just as rewarding to read as the early material. Chapter Four examines the cartographic reportage of Gallipoli, and underscores just how familiar Australian readers would have become with every spur, crest, and copse on that finger of land. The nightmare scenario of 'How the Germans Would Parcel Out the World' (from the Adelaide Register, 4 October 1915) is a highlight of the visual material and the accompanying text. Chapter Five, 'Reading the Front', is much shorter than the other chapters, but goes some way to illustrating how Australians' interest was not entirely caught-up with events at the Dardanelles. That campaign was imagined as part of a broader conflict, and a multi-national coalition. The present growing interest in Australia's involvement on the Western Front is served admirably by Chapter Six, 'Somewhere in France'. Examples of early aerial photography, and the impact of this on trench mapping, are included as among the great innovations of the period. But along with maps of the Western Front, the reader is also afforded fascinating glimpses of the 'Home Front' (not least via a 1916 'Recruiting Map of South Australia', produced by that state's war council).

Chapter Seven begins with a discussion of one of the most remarkable maps of the whole war: Henry B. Anderson & Co.'s Victory Instant Reference Map of 1918, which was accompanied by multiple little national flags, so that readers could track the shifting of the front lines as the war transformed from a static affair, to (once again) a war of movement. The boardgame-like aspect of this map, supposedly produced as an aid to recruitment at a time when most expected the war to drag-on into 1919, stands in stark contrast to the real horrors with which Australians were kept in constant contact. And the same chapter explores the post-war use of maps to memorialise and remind Australians of the sacrifices made in the name of victory (including maps of the newly-created housing estates in the expanding suburbs like Willoughby, as well as soldier settlement schemes). Just as in previous chapters, the authors and editors are able to illustrate very effectively how cartography compressed the vast space between Home Front and Front Line, and made the war a far more 'real' experience for ordinary civilians.
Given its overall strengths, any criticisms of the volume must be few and far-between. Use of the term 'newsmap' (a neologism which seems to have originated in 1920s America) seems a little anachronistic, but it is a useful shorthand for the artistic and journalistic phenomenon Woods explores. It is also worth noting that the subtitle selected for the book — *How Newsmaps Won the Great War* — is an exercise in hyperbole (akin to Roland Perry’s assertion that General Monash 'Won the War'). These maps did not play a decisive role in the victory of 1918, however they did provide important sustenance to a population invested in the conflict, and subject to war-weariness. In the first 'total war', the maintenance of such ongoing linkages between home front and battlefront were crucial to the war-effort.

Occasionally, some deeper analysis of the historical context of this very foreign war would also have been useful. For instance, Woods makes the important point that 'what faced Australian readers was most often a British war'; and that the narrative of the Australian experience was always placed 'within a bigger picture'. Woods is perhaps a little too guarded here, and doesn’t follow-through the point that the Australians of 1914-18 *were* British: it was a *sine qua non* of the dominant national identity, and of the Commonwealth’s involvement in the war itself. They were not ‘our boys’ in the sense that, looking back from a century, we can recognize ourselves in them (however much a twenty-first-century nationalist might like to think so). Nonetheless, *Where Are Our Boys?* stands as one of the more innovative and interesting volumes on the popular culture of the Great War to have appeared in recent years. It is well worth the outlay of fifty dollars, and will repay the casual reader and academic alike in spades, via repeated reading and browsing.

Richard Scully


Craig Wilcox has established a reputation as one of the leading historians on citizen soldiering and the early martial tradition in Australia. Previous publications by Wilcox, such as *For Hearths and Homes* and *Red Coat Dreaming*, among others, have laid valuable foundations for further investigations in this area. In his latest book, *A Kind of Victory*, Wilcox builds on those foundations by presenting a lavishly illustrated history of Charles Cox and his squadron of New South Wales Lancers that travelled to Aldershot, England for training in 1899. As Wilcox argues, this history documents ‘a curious episode in Australian history, and in British history as well’ (p. 5), in a period that is often, particularly of late, overshadowed by the subsequent First World War. While charting the journey of Cox and the Lancers, Wilcox provides a valuable broader context with a careful consideration of the political, class, and religious influences on historical developments. Through this analysis, Wilcox conveys an understanding of why, on the cusp of Federation,