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NEW ZEALAND ARCHAEOLOGICAL ASSOCIATION NEWSLETTER



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BOOK REVIEWS

Judy Birmingham, Ian Jack and Dennis Jeans, Australian Pioneer Technology: Sites and Relics. Heinemann, Melbourne, 1979. 200 pp., index. \$53.90.

This large format book serves to introduce the subject matter of Australian industrial archaeology to a wider audience than the enthusiast and professional interest it has enjoyed to date. The three authors have divided the subject between them. Judy Birmingham covers the gold, and copper, tin, silver, lead and zinc mining and processing industries, the sheep, cattle and maritime industries and the grapes, hops, olives, tobacco and timber industries. Ian Jack looks at the iron and steel industry, coal and oil shale, and Dennis Jeans examines changes in rural technology. To me the most interesting chapters are those on rural technology and Judy Birmingham's contributions on the mining industries.

Dennis Jeans describes how the Australian farmer and implement maker worked together to develop machinery suitable for the agricultural landscape and economy of the new country, as well as looking at the impact of such overseas developments as the 'reaper-binder' and 'header-harvester'. This chapter, incomplete as it is, goes some way to redressing the imbalance between cause and effect: changes in agricultural technology over the past one hundred years - in New Zealand as well as Australia - have brought about profound changes in rural life and the life of the country as a whole. While the results are recognised and much studied, however, the causes are not so well known. New agricultural technology played a large part in the process which led to Australia now being one of the most highly urbanised countries on earth. Also in this chapter is a photograph of 19th century plough 'lands' in South Australia which contains a useful lesson for New Zealand archaeologists who are eager to identify such features here as prehistoric field systems.

Judy Birmingham's contributions on mining industries are graced by some marvellous illustrations, many in colour, of the sturdy stone and brick structures which remain as archaeological monuments to an earlier technology. As in other chapters there is much to be learned here of the artefacts, sites and technology of 19th and early 20th century industries on both sides of the Tasman.

Australian Pioneer Technology is only an introduction to what is potentially a vast field for archaeology. Much of the material serves only to whet one's appetite for more - for which indeed, there is a useful section of references at the back.

Although the book is produced to a generous size some aspects of the design are less than attractive. Some colour plates are full page, but others are only the size of postage stamps. Similarly, some of the maps at the back are printed to so small a scale that they are almost impossible to read. All that can be said about the price has no doubt been said before: it is a pity this will prevent the book from being the basic resource it otherwise might be.

Nigel Prickett

Michael Trotter and Beverley McCulloch, Prehistoric Rock Art in New Zealand. Longman Paul, Auckland, 1981; New Zealand Archaeological Association Monograph 12. 88 pp. \$9.95.

The first edition of Trotter and McCulloch's Prehistoric Rock Art of New Zealand (1971) was a valuable and attractive introduction to a subject badly neglected by New Zealand archaeologists. A decade on we have a new edition which can only be described, unfortunately, as somewhat less than a reprint. Two new illustrations appear (cover, figure 49) and two others (figures 54 and 60) are slightly different from those in the original work, but eleven figures, including all those in colour, have been removed. The list of illustrations has also been removed and the useful glossary of the first edition has gone as well. Even H.D. Skinner's forward has had the date and his title removed.

With the exception of a few minor alterations the text remains exactly the same as in the first edition. Measurements have been metricated and several comments introduced to cover such minutiae as changes in topographic maps (page 49) and legislation (page 57), but discussion of recent discoveries of rock art is confined to a brief sentence apiece on pages 17 and 19. These finds are undescribed, unillustrated and unentered on the maps. The remarks on motifs, style, distribution and chronology remain as they were in the first edition.

Since the present work thus reports no progress in the study of rock art during the decade since the issue of the first edition there is little more to be said. Trotter and McCulloch's hope that their original work would prove to be 'only a beginning' (1971:82) has evidently not been realised. For those who want a general introduction to New Zealand's rock art, therefore, the first edition, which can still be obtained in a few places and costs only half the price of the second, ought to remain the first choice.

Atholl Anderson

Dane, Alexandra and Richard Morrison, Clay Pipes from Port Arthur 1830-1877. Technical Bulletin No 2, Department of Prehistory, Research School of Pacific Studies, Australian National University, 1979. 54 pp, plates, references.

As the authors make clear in their introduction, this booklet concentrates on the portion of the clay pipe material from the Port Arthur excavation that is likely to be of use most immediately for comparative purposes. By my reckoning about 150 pieces are described, and 110 of these illustrated by way of photographs, out of a stated total of 1055 clay pipe fragments in the collection. These pipes are described under the headings: makers, bowls, spurs and mouthpieces. A feature of the organisation is that certain items appear in more than one category, and though this may lead to some confusion on a first glance through the plates, the final result is more complete and informative. The organisation of the sections, decimalised throughout, with a full list of contents, is also helpful.

In other ways, and particularly in the choice of photography over line drawing, the work is less useful. Though the photographs are good they cannot convey the details of decoration and lettering required in the kind of basic description the authors intend.

Though there is no suggestion that it should serve as a model for other studies of clay pipes, the volume is so thorough and, as far as I am aware, quite unchallenged in its field in this part of the world, that it may acquire that role by default. It therefore seems worth suggesting that the emphasis given to stem cross sections and mouthpieces forms may be overdoing it; I doubt whether these have much to say. Whether or not the pipes were burned inside also comes into this category. What might be interesting, however, is whether original mouthpieces have been used. Some specimens in the Albert Barracks collection I am working on at the moment and some illustrated from Port Arthur have a rather nasty look about them; there are plenty of remodelled mouthpieces in both collections, and I can imagine practical smokers removing barbed mouthpieces provided by manufacturers.

The dating of the assemblage is another problem. The site spans almost 50 years and two major changes of function, but the pipes are presented as a single unit, which is less than ideal. In addition, some of the pipes may date from after 1877, and I wonder particularly about the date of a pipe decorated with the Union Jack and the Stars and Stripes.

Finally, two of the manufacturers listed seem problematical. First, the stem fragment illustrating "Tho. Whyte" includes only the

"Tho.W" part of the name. Oswald, the standard reference on the British clay pipe manufacturers, does list a Tho. Whyte from Edinburgh, but pipes from Taranaki (Nigel Prickett, pers.comm.) and the Albert Barracks are plainly marked "Tho. White/Edinburgh". Second, though Oswald lists Burns, the illustrated piece of stem from Port Arthur ending "...gow/Burns..." seems indistinguishable from stems from Taranaki and the Albert Barracks marked "McDougall Glasgow/Burns Cutty Pipe" which if broken in the right place could produce the Port Arthur fragment.

With the numbers of historic sites being excavated increasing rapidly, clay pipes are becoming quite important, and, in spite of some reservations, this work is a most useful tool for archaeologists faced with this material.

Reg Nichol
