



NEW ZEALAND  
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## ARCHAEOLOGY IN NEW ZEALAND



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## REVIEWS

Te Ahukaramu Charles Royal, *Te Haurapa. An Introduction to Researching Tribal Histories and Traditions*. Bridget Williams Books and Historical Branch, Department of Internal Affairs, Wellington. 1992. 111 pp. \$17.95.

This attractively presented book contains a wide-ranging introductory discussion about ways and means of researching tribal history, and an interesting set of photos which, I feel, would have been more effective if their research value had been elaborated within the text.

*Te Haurapa* offers advice on how to find, evaluate and use sources of historical knowledge, on method and etiquette when recording oral witness, on systems and protocols of major institutions, on aspects of tribal development, and on avenues for funding tribal research. Such a wide scope in a small book precludes much detail. It therefore serves primarily as an encouragement to new researchers, and for this it is important. Experienced researchers may find interest in the views expressed about tribal tradition, but little new in the way of research techniques and aids.

The predominant tone of the work is one of strongly asserted personal opinion – as signalled in the introduction: '*Te Haurapa* has been written primarily for those Maori who are just beginning the journey into the work of their ancestors. That journey is a spiritual journey ... *Te Haurapa* has been written to help us all find the divine in ourselves' (p. 9). Royal mixes an objective and thoughtful style of writing with a subjective and proselytising style – especially in his discourse about tribal lore. While this gives the text a certain vigour, it detracts from it when he strays into dogmatic and unsupported statement. I found many such examples jarring in the text.

For instance, the statement 'There is no such thing as Maori history, only tribal history' (p. 9) might tempt me (since I disagree with it) to reflect again if it was supported by some argument, and if I did not thereafter find 'we' and 'our' used throughout the text presumably to refer to Maori people and not just the author's own tribe. A disclaimer of using the term Maori 'only for convenience' (p. 13) does not help; if it can be used it surely has meaning. If the point was to stress the diversity of tribal experience, then his discussion of this (p. 13) sufficed.

Similarly, Royal's attempt to discount the single authorship of tribal histories such as *Tainui* or *Tuwharetoa*, by claiming that 'Authorship also belongs to the tribal experts whom the various writers approached' (pp. 24-5) is, I think, naive. For no author, of oral or written text, works outside a tradition, that is, without drawing on what others have said before (indeed, it is more likely in a written work for such contributors to be acknowledged). It is the act of composition which earns the title of author. And if it is 'a well known fact that Elsdon Best received much fabricated information' from his Tuhoë informants (p. 26), then

an example of this and the source of the information would add weight to the contention. These kinds of assertions are particularly unfortunate in a work which promotes research and, presumably, the notion that published results of it at least should be demonstrably clear, supported by reason and reference.

The inclusion of a writer's sentiment can bring warmth and attraction to a work when expressed reflectively. Prescriptive statement (and the use of 'we' suggesting an authority to speak for others) which purports to know rather than seek to know, is likely to discourage readers because it does not invite consideration of their, possibly different, views.

The value in Royal's personal musing on traditions seems to me to lie in providing some insight into his own, and what I think are reasonably common Maori views about traditional knowledge. For example, his explanation of the importance of starting a search within the family and tribe and working out to other sources (and bringing them back) stresses the deep significance of tribal ties. It also advises that the centre or heart of tribal knowledge remains in the tribal domain and with the people, and has not been completely displaced by libraries or archives. Likewise his emphasis on respect for the knowledge and observance of rituals relating to its use informs about the strong spiritual strain in Maori practice relating to knowledge. In this respect the book records the contemporary reality of such custom, and how it impinges on actual research practice.

One thing that emerges from this summary of the Maori ethos as it applies to research, is the commonality between Maori and Pakeha when it comes to work on personal histories. I read from it that we share a respect for the process of acquiring knowledge, a recognition of the discipline required to carry it out well, and the need to draw on sources of various media so as not to be narrow in our approach. We also, I think, share a reverence, sometimes awe, for the results of this pursuit, whether we express it through the religious or the secular. We may indeed find the 'divine in ourselves' or, if an aversion to the religious, then perhaps enlightenment.

I think newcomers to research on tribal tradition will find *Te Haurapa* a considerable help in understanding the scope of this kind of work. And Pakeha interested in this field will gain some impression of Maori feeling for their tribal heritage. I hope it encourages researchers and custodians to work together to find appropriate ways in which to publish (whether in print or by voice) and so preserve tribal traditions.

Jane McRae

B.G. McFadgen and A.M. Williams, *Pa Sites of the Western Bay of Plenty*. Department of Conservation, Wellington. 1991. 31 pp., 15 figs. \$5.00.

This small regional guide to pa sites of the western Bay of Plenty is a very worthwhile publication. It is simple, clear and straightforward in its definition of pa, and the different types found in the area. Also included are details of pa

which are in public ownership and can be visited.

The first five pages cover general information on pa: firstly a definition, then what may be found in their interiors, ways of life and a discussion on how long ago they began to be constructed. Pa are defined as 'fortifications built by the pre-European Maori ...', initially giving the impression that on arrival of the Europeans they were no longer built. This is rectified later, however, when it is mentioned that 'the introduction of the musket initiated changes to the form and structure of pa'.

Brief descriptions, with clear examples and plan drawings of the three main types of pa found in the western Bay of Plenty then follows. Local examples are used to illustrate the three main categories: A. Terrace Pa; B. Ridge and Headland Pa; C. Ring Ditch Pa. Any archaeological information, such as radiocarbon dates, is also included.

Finally comes the gazetteer, which describes a representative selection of pa (seven) found in the area, all of which are on public land. Each is accompanied by a diagram, a description and a map providing directions to the site. Again, any relevant archaeological information is included, as is traditional history if known. Unfortunately, traditional history could only be obtained on two of the seven pa described.

More books of this type need to be produced for other areas of New Zealand to heighten the general public's awareness of their archaeological surroundings and at the same time raise the profile of New Zealand archaeology. There is no better way to make archaeology more accessible and understandable.

Stuart Bedford

Peter Stephens, Piet Van Asch and Mairi Clark, *No Clouds Today*. Dunmore Press, Palmerston North. 1991. 269 pp. \$39.00. (Available from P. Stephens, 9 Newhaven Place, Palmerston North.)

Seven years in the making, *No Clouds Today* is the first comprehensive, meticulously documented history of aerial photographic surveying. It is 65 years since the marriage of photography and flying in New Zealand. The result was the airborne camera as a surveying tool. It has been used by city planners, farmers, forestry departments, all the earth sciences, land resource management and archaeology.

*No Clouds Today* is printed on quality paper in an A4 format with good margins and layout. There are of course hundreds of excellent black and white photographs, diagrams and maps, but I'm afraid I found the floppy cover on such a large number of shiny pages difficult to handle.

My only other quibble is the detailing of specifics within the text, e.g.

Cessna 180 (ZK-EOH) or Cessna 172 (ZK-CGB). The authors had said that technical aspects had been kept out of the main text.

Each of the 13 chapters has full notes and five appendices give specialist information. These cover the fundamentals of aerial photography, cameras used from 1926 to 1987, film types and the aircraft used and best suited to carry out the work. Appendix V I thought the most intriguing to an ordinary reader. Here are listed the maps produced where aerial photography was the main source of information; they range in place and scale from Abel Tasman National Park (1:40,000) to Western Samoa (1:400,000), and these are only the published ones! Evidently there are hundreds of unpublished maps compiled from aerial photography.

The book has an index for personnel and one for subject. A full bibliography impresses with the number of books and up to the minute articles published by Peter Stephens. His work shines through in the chapters on image processing systems and digital processing of aerial photographic data which permits whole landscapes to be mapped to a grid, in colour and in more detail than could be achieved by visual interpretation techniques. There is detailed information on digital orthophoto mosaics. Image processing is also suited to retrospective mapping – ideal when there are landscape changes like erosion. Multispectral photographs, Landsat satellite colour composites enhance and inform, for the aim of aerial photography, mosaics and maps is to inform, as 11 spectacular colour plates show.

In this triple authorship, three fascinating chapters (4, 7 and 10) are the work of Mairi Clark. She has the most impressive record. Trained as a photogrammetrist in the late Department of Lands and Survey, she became chief before her retirement in 1984, and is also a Fellow of the NZ Institute of Draughtsmen and a member of the NZ Institute of Surveyors. So what is photogrammetry? In two aerial photographs taken from slightly different viewpoints you can see a three-dimensional 'stereoscopic' scene. Using a stereoscope (such as parlour Victorians used) to view matched pairs is almost as good as flying over and, bird-like, observing that piece of landscape. The photogrammetrist first examines a stereoscopic model, then uses a network of supplementary information to produce an accurate map which covers contours, spot heights and a full range of details. Taking much time, when done by hand, graph and calculation, this work is now possible in seconds. The accuracy and speed of the photogrammetric machines impressed Mairi Clark and she was able to use these precision optical-mechanical mapmakers overseas, and in her Department. I have sat at the Wild A8 stereoscopic plotter in Hastings Aerial Mapping and been amazed at the information placed on record using so many specialist skills.

On p. 121 is the first topographical map made in New Zealand from aerial photographs – 20 in all – part of Blocks V-IX WAKAPUAKA S.D. in Nelson mapped using photogrammetric methods in 1931.

Then there is the third author, Piet Van Asch, the doyen of NZ aerial mapping. On p. 60 is a photo of him smiling alongside Surveyor-General Lands

and Survey, Russell Dick. These two men were really responsible for implementing and determining Government policy and undertaking the photography of aerial survey and mapping activities in New Zealand during World War II and the post-war years.

The name Van Asch is synonymous with aerial mapping. The headquarters of NZAM in Hastings is a most elegant, informative, friendly place to visit. The story of NZ Aerial Mapping is well-documented in the late Geoff Conly's 1986 *Piet's Eye in the Sky*.

The early chapters of this book expand on the development of aerial photography, particularly the oblique aerials of Auckland taken by George Bolt in 1919.

I'm back at the beginning or the finish, for a final muse over the delightful endpapers. Here the pilot is handing down a huge camera as he climbs from his bi-plane, a Vickers Vildebeeste, at the Airforce Base at Hobsonville in 1938 – an RNZAF official photo.

Mary Jeal