

benefitted from more analysis of the facts to help the reader make connections. After such a complex exploration of film in New Zealand, a concluding chapter that summarized the main points would also have been welcomed. However, the amount of information Pugsley has compiled guarantees that this book will be an important resource not only for early-twentieth-century New Zealand film history but also World War One history. It is a volume that readers will return to again and again.

JILL HALEY

Canterbury Museum

Guinness Down Under: The famous brew and the family come to Australia and New Zealand. By Rod Smith. Eyeglass Press, Tauranga, 2018. 392pp. NZ price: \$49.99. ISBN: 9780473408428.

GUINNESS DOWN UNDER could perhaps be subtitled 'a miscellany'. As it ranges over nearly 170 years of Guinness the family and Guinness the stout in Australia and New Zealand, it is more, as the author acknowledges, a jigsaw puzzle than a unified whole. But the pieces are exhaustively researched, well written and lavishly illustrated.

Arthur Guinness established a porter brewery at St. James' Gate, Dublin, in 1759 which became the largest brewery in Ireland by the late 1830s and the largest in the world by the mid-1880s. While three of his sons and subsequent generations entered the family business, and some consumed more of the output than was good for them, others gravitated to the law, the Church of Ireland and business opportunities further afield, including India and the United States. But much as the history of the Guinness brewery is essential to the fabric of this book, it is not new ground. Indeed, no other brewery has had so much written about its owners and product over the past century. Rather, new ground comes from Smith's account of four of Arthur's grandsons, Burkes and Guinnesses, who embarked for Australasia from 1850, and more especially from his perceptive examination of consumption and production of the 'black stuff' in this part of the world.

In many respects the varying fortunes of the grandsons and their families remind us of the vicissitudes of colonial life more generally. Michael Burke, remembered in the name of Burke's Pass in South Canterbury, enjoyed some success as a runholder, but died at 47. Frank Guinness was among other things a Christchurch police inspector, Akaroa court clerk and postmaster, Greymouth auctioneer, Nelson Provincial Councillor and Ashburton resident magistrate. His son, Sir Arthur Guinness, made a more enduring mark as a Member of Parliament for Grey and eventually Speaker of the House. Meanwhile, across the Tasman, Arthur Burke antagonized Dublin and misled Victoria with his habit of appropriating the Guinness name to enhance his own somewhat erratic brewing ventures. But perhaps the greater antagonism was to his brothers Edward and John, who made their fortune as bottlers and distributors of Guinness overseas at a time when these activities were frequently not controlled by the original brewer. Indeed, the responsibility of the bottlers to nurse the beer to maturity while guiding it through the tropics, avoiding breakage, spillage and

pilfering, was considerable. That so much care was taken reminds us that contrary to the rather amorphous portrayal of drink and drinkers that has dominated too much of New Zealand's alcohol historiography, this was a domain where consumer taste preferences mattered and imbibing Guinness was also a statement of enduring cultural connections to Ireland.

Yet for all the effort to promote Guinness down under, it generally failed to get traction. Aside from the variety of other stouts being imported, local breweries also began to offer palatable and cheaper alternatives in nineteenth-century New Zealand, while Australians gravitated towards lighter ales and eventually lagers more suited to a hot climate. Although not discussed here, the imposition of six o'clock closing and the lowering of the beer strength in both countries no doubt also shifted tastes to lighter, sweeter beer by the mid-twentieth century. Guinness began to brew in New Zealand from 1964, initially through the Tui Brewery at Mangatainoka and later with New Zealand Breweries in Auckland. Although the company attempted to attract interest through sporting and other sponsorships, market share did not extend far beyond an expat community – and even they complained that attempts to adjust the recipe for local taste had produced a product much different from that to be found at St. James' Gate. Renewed hope emerged from the mid-1980s with sales of draught Guinness, initially imported and then brewed in Christchurch, against the background of a more adventurous beer market and the growth of Irish-themed pubs. But once again, limited local demand saw production curtailed after the Canterbury earthquakes. Given that 16 local breweries have recently participated in a 'stout challenge' in Christchurch, one wonders whether Guinness, notwithstanding its aura and reputation for mass-produced consistency, will ever find a significant local niche beyond St Patrick's Day.

There are some imperfections in this brew. Amid such rich material, I am not convinced that it is necessary to insert fictionalized letters from Sarah Minchin (née Guinness), even allowing that her own story, culminating as the wife of a cotton planter in Fiji, is intriguing. In other places there is a tendency to interrogate ambiguities and inconsistencies between sources to a degree that does not always add to the narrative. There is also a little frustration in the bibliography where no location or repository is given for some important primary sources. Inevitably in a book that ranges so widely, there are places where a reader would like more context. For example, there is scarcely any mention of the enduring temperance and prohibition campaigns that shaped drinking patterns in New Zealand over several generations. But ultimately this is a specifically focused family and business history, and to those ends it succeeds in providing a detailed and entertaining portrait.

GREG RYAN

Lincoln University