

(continued from previous page)

consistent with freedom of speech and the hearing of all expressions of opinion. Parliament, which rules the country, first rules itself.

ART AND HISTORY

MAORI AND PAKEHA IN NORTH OTAGO.

By G. B. Stevenson. A. H. & A. W. Reed.

MAORI rock paintings are a teasing subject. Who made them and when? What do they mean? It is difficult, looking at the photographs of them in this book, not to believe that they include side by side both symbols and pure art (that is, pictures made for the joy of the object itself). Mr. Stevenson describes his searches during many years of the North Otago countryside for cliffs (cliffs rather than caves) which might hold these paintings and drawings, and communicates his own interest and some of his enthusiasm.

But his discussions of the origins and meanings of local place-names are rather unremunerative reading for anyone without a strong interest in the district itself. It is, in fact, only the geographical area of North Otago which gives this book any sort of unity. It includes Maori legends, chronicles of the journeys of the earliest European travellers (quoting largely from their own narratives), and discussions of the historical problems of the moa. Perhaps the tit-bit (the book is incorrigibly scrappy) of greatest general historical interest is the account of the eviction from lands at Omarama of a group of Ngai-Tahu Maoris, an affair which enacted with less flam-

boyance and on a smaller stage similar proceedings to those a few years later at Parihaka.

Mr. Stevenson is a modest and diligent writer whom I am sorry to see appearing between such unsuitable covers.

—David Hall

ACKNOWLEDGMENTS

LAKE WAKATIPU: QUEEN OF THE SOUTHERN LAKES. By Florrie Hogarth du Gruchy. A. H. & A. W. Reed.

LAKE WAKATIPU is worth a tribute at any time, but it is a little difficult to know for whom this latest song of praise has been written. It is not critical enough for history nor informed enough for science, and there remain only those readers who either know as much as the author tells them here or don't want to know anything at all. Good illustrations could have saved the situation, but of the eight in the booklet only one is unusual and there is not one that is well produced.

THE TURNBULL LIBRARY RECORD, No. 6: SIR HUGH WALPOLE AND HIS WRITINGS. By Arnold Wall.

THIS is the first of the lectures delivered under Miss Julie Tomlinson's Hugh Walpole Fund, and is already four years old; but good writing keeps. Whether Walpole himself is keeping is another question. But Arnold Wall comes to this conclusion—that Walpole "maintained and enriched the fine tradition of the English novel" and "put on record for all time" certain aspects and colours of English life in his own day, which of course is our day.

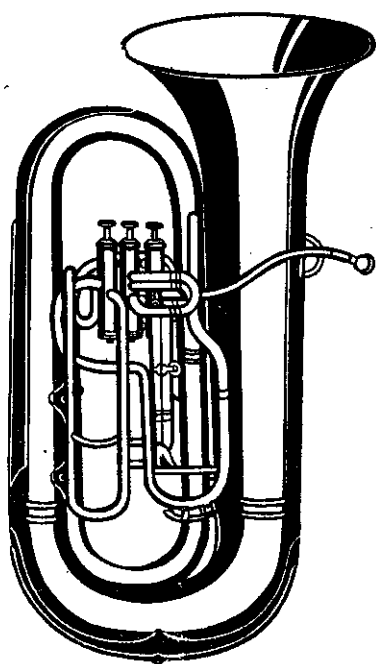
INSTRUMENTS IN THE ORCHESTRA:

(12) The Tuba

THE twelfth of a series of short articles on the instruments of the National Orchestra, written to help interested listeners towards a more informed appreciation of orchestral music and a better understanding of the resources at the command of the conductor.

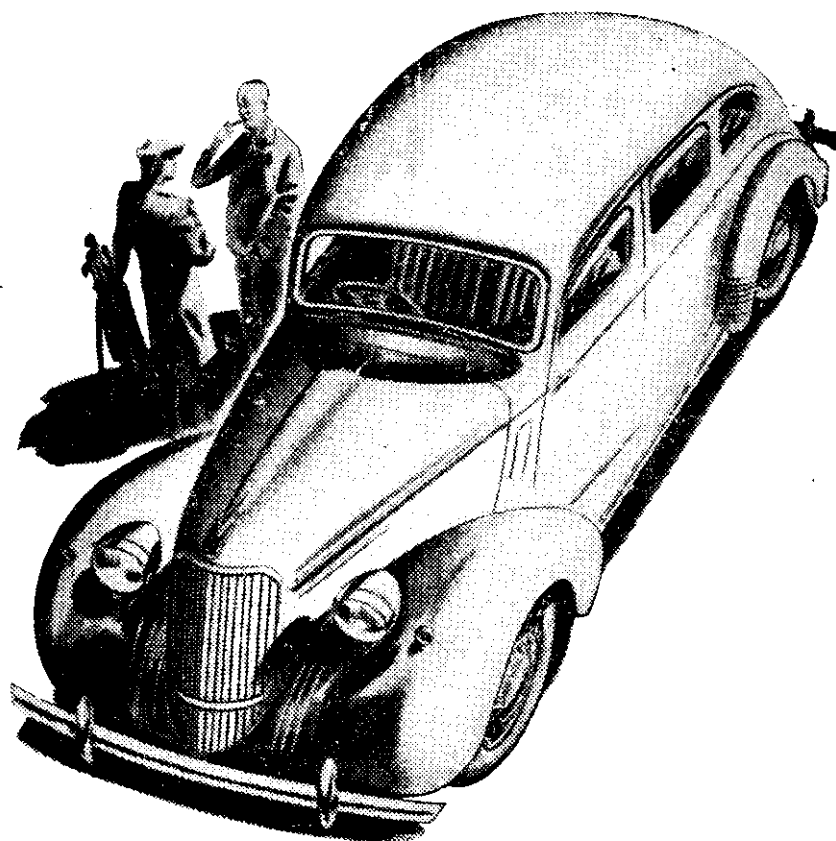
TUBA is the name given to the family of brass instruments played in the vertical position as distinct from the horizontal position of the trumpet, trombone, etc. There are several species of the instrument, having from three to five valves, a semi-conical bore, and a cup-shaped mouthpiece. Of these the tuba in B Flat is most commonly used, few of the others appearing in modern orchestral compositions. Berlioz's treatise on orchestration, published in 1843, is one of the first to recognise the tuba and it was during the middle of the 19th Century that the instrument gradually crept into popularity. Wagner assured for it a position in the orchestra by using it to such effect in *The Ring*.

This powerful, full-throated instrument is readily recognisable amongst the other instruments of the orchestra. Its player sits, as a rule, in the back row to the right or left, and holds the tuba like a huge bugle, with its mouthpiece at the side, and the bell pointing upwards.



The tuba is said to be descended from a Roman military service instrument whose tube was straight and whose most familiar use was to sound the charge and the retreat when the legions were in action.

There is no tuba player under permanent engagement to the National Orchestra, but such important members of the brass section are engaged when required for concerts.



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