

identity at all. Taken as a whole, Elworthy's argument is unconvincing: there is more to culture than beer and politics. What about the more abiding influence of class and gender? Treatment of the former, restricted almost entirely to chapter one, is amateur (to put it kindly) and his discussion of the latter is sadly limited (this is a particular shame when one considers the illustrations mentioned above). Failure to make adequate use of these conceptual tools, and his consequent inability to reconcile two largely contradictory traditions, forces the author to turn to the mysterious powers of the University — 'a certain spirit which hovers over the Leith' — manifest in the Otago University Students Association, as the author of a distinct student culture! What we are left with, then, is institutional history masquerading as social history — just like the young male students at capping time, in drag.

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*A Documentary History of New Zealand Education. Part One: The Imperial Background To New Zealand Education: British Traditions, Government Policies, Colonial Experience 1400-1870.* By C.L. Bailey. NZCER, Wellington, 1989. 257 pp. NZ price: \$20.

THIS IS a selection of 81 heavily-edited documents relating to the 'imperial background' of New Zealand education, linked by substantial commentaries. It has a disappointingly old-fashioned approach and narrow focus, dealing in the main with élite policy in a way that tends to justify and celebrate the educational reform tradition of the British Empire. The collection includes documents from England, Ireland, Scotland, the North American colonies, New South Wales, Cape Colony, and British India, but it is important to note that there are none about or from New Zealand in this initial selection. Further collections are apparently planned to chart in detail the educational history of New Zealand itself.

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*Musical Images. A New Zealand Historical Journey 1840-1990.* By John Mansfield Thomson. Wellington: National Library, 63pp. NZ price: \$19.80.

THIS SMALL volume forms the catalogue to a 1990 exhibition mounted by the National Library. It quotes Michael Balling, the founder of the Nelson School of Music: 'I am singularly struck by the prominence given to "sport" of all kinds . . . we may resolve to reserve a little for higher things such as music.' In fact, as J.M. Thomson shows, New Zealand's music has long been copious and lively, strikingly so considering the small size of its population and its dispersedness. The book whets our appetite for the author's *Oxford History of New Zealand Music*, due in 1991. No doubt he will remedy a gap found here, and give us a treatment of school music, upon which our hopes may perhaps securely lie.

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