

FLASH HISTORY

Karen Buckley.
Nadia Gush.
Kristyn Harman.
Shaynah Jackson.
Nicola Lemberg.
Fiona Martin.
Chloe Searle.

FLASH.

Kristyn Harman.

The Sausage-Seller's Tale

The scarcity of goods in early Wellington certainly benefitted storeowner Henry Martineau. Customers flocked to his Lambton Quay store. And the distinctiveness of his stock facilitated its ready identification after Martineau's store was burgled in June 1842. Suspicion fell on sausage-seller James Beckett. When Martineau's man Thomas Bryson and a constable searched the little tent on the beach that Beckett shared with his wife the suspect could not explain why he had some goods that were recognisably Martineau's in his possession. More stolen property — plaid shawls, a pair of shoes, and a jacket — turned up in a box Beckett had allegedly secreted at his neighbour's house. Found guilty of stealing, Beckett was sentenced to transportation for seven years to Van Diemen's Land (now Tasmania). He was shipped there on the *Portenia*, becoming one of at least 110 convicts transported from New Zealand to Van Diemen's Land between 1843 and 1853.

FLASH.

Kristyn Harman.

The Coiner's Tale

Shortly after Anne Massey tried passing counterfeit coin to an unnamed Māori woman in July 1850, Corporal Hazlitt and Constable Trafford arrived with a warrant to search the Masseys' home at Freemans Bay, Auckland. As they rifled through carpenter Joseph Massey's workshop, the alarmed man was seen throwing something outside. However, the officials soon recovered the object — a half-crown mould — as well as moulds to make coin of other denominations, and 20 sixpenny pieces wrapped in brown paper. The officials also unearthed a bag of counterfeit coins from the Masseys' yard. Joseph Massey's attempt to bribe Hazlitt and Trafford to stay quiet if he doctored in his wife and paid them £50 failed. Ultimately Anne was let off, while Joseph became one of at least 110 convicts transported from New Zealand to Van Diemen's Land (Tasmania). Massey died in hospital at Launceston just two years into his 14 year sentence.

FLASH.

Nicola Lemberg.

Otago gold rush: haiku edition.

Eighteen sixty-one
Read's discovery begins
Otago gold rush.

Mining parties formed
Four to six men, goldfields chums
Mateship and support.

Claims pegged out, tents pitched
Goldfields become Canvastown
Dunedin expands.

Extremes of climate
Snowy winters, dry summers
Diggers persevere.

Work hard, play harder
Raising spirits with spirits
But not all found kin.

'Mad as a hatter'
Bondlessness turns him insane
Lonely and forlorn.

Mining for riches
While the fortunate flourish
Most find only dirt.
Women; wives and whores
Commonly camp followers
Gender imbalance.

The realm of white men
Dominance of Pākehā
Māori seldom seen.

Chinese gold miners
Invited to the province
Though shunned and abhorred.

Earnings sent back home
Considered sojourners, yet
Many settled here.

Nicola Lemberg.

Short-lived but intense
Gold fever spreads with a spark
Otago's bounty.

Increased migration
Provincial prosperity
Colonial growth.

Influence of gold
Part of New Zealand's story
Often overlooked.

FLASH.

Nadia Gush.

Waimakariri

A concrete model of the Waimakariri stretched lazily through Bury and Mountfort's Gloucester Street office. The dark blue river drifted on for five feet, worked to a scale of eight inches to the mile. In February 1868 Christchurch experienced partial flooding when the Waimakariri rather unexpectedly broke its banks. Benjamin Mountfort's model was shaped in response, with overflow demarcated from river proper by a lighter blue, and red lines marking out proposed new embankments.

In *Unto this Last: Four Essays of the First Principles of Political Economy*, John Ruskin compared the wealthy to pools of dead water, at best useless while a stream flowed, at worst a risk in which people could drown. A poorly guided stream moreover, fed only the roots of evil.

Mountfort's copy of *Unto this Last* was bound in a rich emerald green cloth, his name scratched onto the title page in black ink, dated '1868'.

FLASH.

Fiona Martin.

‘Some Extraordinary Evidence’

On 12 February 1894, at the Princess Hotel in Wellington, the jury returned a verdict of accidental death following the decease of eighteen-month-old George Femmell.

On 3 February Mrs Emma Femmell administered an unmeasured dose of Freeman’s Chlorodyne to treat a bruise on her son’s forehead. On 8 February the child was found dead in his bed, and a post-mortem examination of the body indicated narcotic poisoning. The attending doctor calculated that the child had been given 15–20 drops of medicine. While the coroner acknowledged that Mrs Femmell may have been unaware that Freeman’s Chlorodyne was stronger than other brands, she did know that a proper dose was 2–3 drops, for the family had lost two other children, aged ten and eleven weeks, under similar circumstances.

According to the label on the bottle, Chlorodyne ‘may be taken by Old and Young, at all hours and times, according to the directions’.

FLASH.

Karen Buckley.

A Bowling Fracas.

Hamilton, 5 July 1926 — Tension erupted last evening in the tightknit organisation that is the South Auckland Bowling Centre. Harsh words were exchanged, and the dispute over the scheduling of the pennant tournament at Easter next year threatens to intensify the ever- simmering hostilities between the Cambridge and Hamilton clubs. Financial consequences aside, the fundamental argument about whether the bowls council is owed the collective loyalty of its members or should be a servant of their interests, could be applied to many of our local community relationships.

13 September — In an update to our earlier report, the bowling quarrel has been resolved. The Centre Chairman, faced with a deadlock and while his home club from Thames supported the Centre's plan, rightly cast his deciding vote to uphold the previous status quo. Sport, and lawn bowls in particular, has once again provided a demonstration of a regulated and orderly society.

FLASH.

Nadia Gush.

A Peacock Blue Velvet and Brocade Dress

Miss Jane Deans, arrayed in her late grandmother's frock, became a walking embodiment of pastoral heritage. It was the 30th of January 1940. A red tartan bustle dress, flashes of rose pink satin, a delightful feathered headdress and sweeping green surah. One hundred years of women's fashion was paraded tritely on the backs of the countrywomen in the Centennial Exhibition hall. Miss Deans was joined by Mrs Harbut in Anne Dixon's 1862 hand-embroidered cream muslin bridal gown.

Mrs Goulter was unimpressed.

When Canterbury's Mrs Goulter had designed a countrywomen's pageant for the Centennial Exhibition in 1938, she had envisaged a theatrical extravaganza; scenes depicting women on whaling ships, aviatrix Jean Batten, and Member of Parliament Elizabeth McCombs. To her chagrin, Mrs Goulter's proposed pageant had been turned down by the Country Women's Co-ordinating Committee, to be replaced with Miss Jane Deans in a peacock blue velvet and brocade dress.

FLASH.

Shaynah Jackson.

***Phoenix*: a brief ode to a briefer triumph.**

Attributed to a belligerent cohort of Auckland university students led by editor James Betram, and publisher Bob Lowry, the short-lived *Phoenix* periodical (1932-33) reimagined NZ's literary voice in line with critical thought and an unwavering belief in intellectual debate as its defining characteristic.

Set out to discover a new literary tradition, *Phoenix* was a self-professed work in progress, openly experimenting with lino-cuts and controversial socialist content. This delightfully indignant periodical functioned as the intellectual's soapbox, espousing disillusionment with war and the subsequent depression. As contributor J.C. Beaglehole wrote 'we gaze on hopeless stars, we are lost.'

Truly, *Phoenix* denotes the beginning of a literary revolution: its resistance toward a tradition of romantic writing abandoned sentimentality in exchange for harsh social commentary and intelligent criticism. However fleeting, *Phoenix* embodied the disillusionment of a post-war nation and paved a path for polemic engagement across the arts.

FLASH.

Chloe Searle.

Nuclear Free New Zealand

Throughout the 1970s nuclear testing took place in the Pacific. In response many New Zealanders adopted an anti-nuclear stance. People also opposed visits by nuclear powered American warships. Those ships may also have been nuclear armed.

In 1985 a Greenpeace ship, the *Rainbow Warrior*, was visiting Auckland. It was due to lead a fleet of boats to Muroroa Atoll to protest against French nuclear testing. Instead on 10 July French government agents bombed the *Rainbow Warrior*. One crew member drowned. This action damaged the relationship between New Zealand and France. It also strengthened the anti-nuclear movement.

People continued to protest. On 8 June 1987 The New Zealand Nuclear Free Zone, Disarmament, and Arms Control Act passed. New Zealand became nuclear free. The United States reclassified New Zealand as a friend, rather than an ally.

Debate about being nuclear free continues. However, 30 years on New Zealand remains nuclear free.

FLASH.

Fiona Martin.

Parvati

Only the bones of this female skeleton have been articulated, for she cannot voice her own history, and it is unlikely that she had any choice in her fate.

Formerly used at Tokanui Hospital (1912–1998) for teaching purposes, this specimen is likely to have been sourced from India. The bones are held together with wire and small metal springs, now rusted. The jaw, slightly misaligned, is missing several teeth, and the drooping right shoulder needs to be lifted back into place. Above the narrow pelvis, brown residues of adhesive have stained the swell of the ribcage. A bolt through the top of the skull allows the skeleton to be suspended and displayed on its metal stand.

Moved on after the closure of Tokanui, Parvati still offers silent lessons in anatomy and mortality.

Despite India's ban in 1985 on the importation of human bones, international trade in this commodity still continues.