

The Papakura Sentinel



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Greetings/ Kia ora koutou to all our readers,

Winter is here, providing time to relax and read in a cosy situation. Trips are in abeyance, but exhibitions, meetings, Museum talks and other activities continue. Schools are making bookings for the students to learn about the local history and other themes such as Matariki, or for the staff to take the Heritage Walk during the July holidays. The research team are on the go and so are the Committee and Museum staff. Behind the scenes activities at the Museum—collection management, displays, planning and funding applications, website and Facebook page continue. The Local Board has provided funding for new lighting, and previously for a Plotter/Cutter so we can prepare our own labels.

And *Sentinel* is part of all of this activity, exploring our stories for the community. We are always open to contributions from members and others, not only research but memories of earlier times, background stories of the different districts round Papakura. Full articles or notes for articles all appreciated.

This issue of *Sentinel* features an article by Graeme Marshall on the interesting history of the land which includes the former Manukau Golf Course, now Waiata Shores. It includes part of the story of Te Akitai Waiohua and the Takaanini Te Tihi whanau. Wirihana Takaanini was the last to have ownership of the land. Alan Knowles and Neville Williams present a reminder that local entertainment did not begin in the last century.

Please read continuing notes on page 16, but in the meantime...

Sit back, relax, enjoy—Rob, Ed.

PAPAKURA & DISTRICT HISTORICAL SOCIETY

Monthly Members' Meetings: 4th Thurs, 1pm – 3pm;
 Regular Heritage Trips to places of interest; other.

PAPAKURA MUSEUM

**Open: Monday—Friday, 10am—4.30pm,
 Wed open till 6 pm, Sat 10 am—3 pm**
 Accent Point Building, 209 Great South Road
 Ph.: (09) 298 2003 www.papakuramuseum.org.nz

Object of the month

Contributed by Wendy Deeming



Smoking Caps (c1920)

Smoking caps, also known as lounging caps, were Victorian headwear worn by men while smoking to stop their hair from smelling of tobacco smoke. They were originally worn for warmth, but continued with their new use after improvements in Victorian heating. They were popular in the period 1840—1880, and usually used by gentlemen in the privacy of their homes. The need for

smoking caps, and smoking wear generally, arose from the custom of not smoking in front of women, and not smelling of smoke when one returned to their presence. They were often worn with a smoking jacket, but while the jacket was more or less de rigueur, the cap was optional.

(Left-belonged to James Cossey snr)

Accession number 3665

Donated by Mrs K Hatch,

26 May 1987

(Right-belonged William Richardson)

Accession number 816

Donated by Mrs J. Richardson

4 August 1980

Princess Mary's Christmas Tin - a festive gift for thousands.

In 1914 Princess Mary (the only daughter of King George V and Queen Mary) provided boxes of smoking requisites as Christmas gifts for the troops at the front. A special photograph of the Princess was embossed on the covers of the boxes. Not only did the Princess' profile appear on the lid of each brass box, but inside was her photograph and a Christmas card for each lucky recipient of this 'gift from the nation'. The rest of the contents varied depending on who it was intended for. The tins were destined not only for servicemen abroad, but also nursing staff, wounded soldiers and the parents of those men who had been killed. The majority of boxes delivered to the front contained two packs each of cigarettes and tobacco in distinctive, monogrammed yellow packaging, along with a pipe and tinder lighter. Non-smokers received acid tablets and a writing set; nurses were given chocolate; while Indian troops received sweets and spices.



Approximately 335,000 of Princess Mary's tins made it to their destination before their Christmas 1914 deadline, though there were many who did not receive theirs until well into the New Year (in which case, the card inside wished them, "a victorious New Year").

Donated by Edna Carson, 6 September 2016, Accession number 10389

(These items were displayed in the Museum in the previous two months.)

A short account of the Waiata Shores land

Graeme Marshall

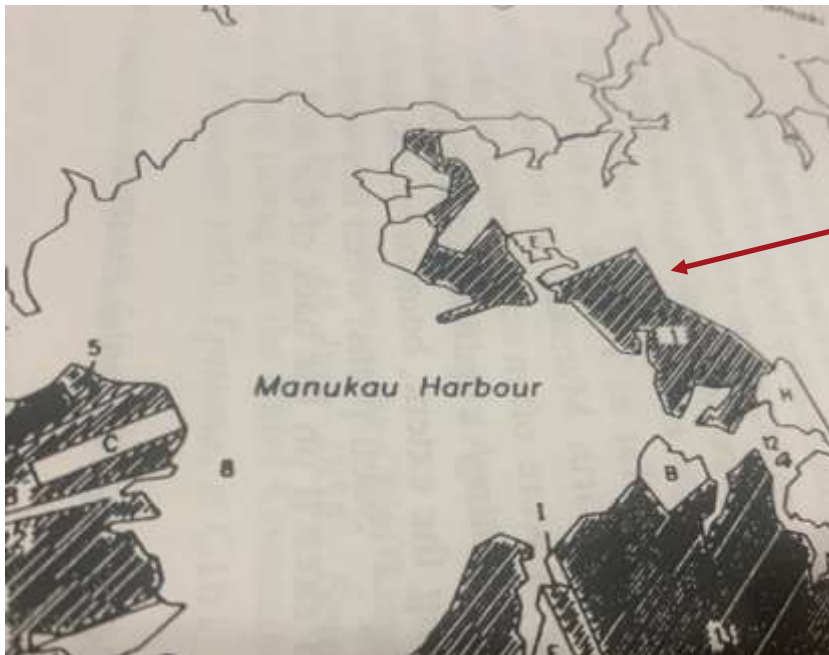
[Graeme is a retired Principal and public servant living in Waiata Shores, which was formerly the Manukau Golf Club. He has researched the area, and has recently generously shared his Takaanini resources with Edna Carson, who is also researching in this area. He has been recently active in supporting the move to correctly spell the Takaanini district.]

He writes: The longer story of land contest in Tāmaki Makarau is well-told in Lucy Mackintosh’s, “Shifting Grounds”, Bridget Williams Books, 2021. An earlier publication by Paul Husbands and Kate Riddell, “The Alienation of South Auckland Lands”, Waitangi Research Series 1993/9, traces the finer detail of what happened over the period 1840 – 1865. A chapter contributed by Professor Alan Ward discusses the evolving picture pre-1840.

Introduction

Prior to 1840 the land upon which the Waiata Shores subdivision now stands was in the rohe of Te Ākitai Waiohua. It still is. A commemorative plaque on the children’s playground, Papatakarō, by Gosper Rd, attests to this fact.

In 1842, Ihaka Takaanini, his father Pepene Te Tihi, and four other senior iwi figures sold what was called the Papakura Block to the Crown. According to “The Alienation of South Auckland Lands” by Husbands and Riddell, this was the first purchase in the Auckland region under the Crown’s preemptive rights to buy land from Māori established by the Treaty of Waitangi in 1840 (at least in South Auckland. Other texts cite the Ngāti Whātua sale of 8,000 acres in central Auckland in June, 1841.)



Map 3, p.24, Husband and Riddell, an educated guess as to the extent and boundaries of the Papakura Block purchased by George Clarke, representing the Crown, 28 January 1842.

The block extended from Otaimako Creek (by what is now Auckland Airport), across the flat to what is now Papatoetoe, up the rise to the Redoubt Rd area, from there by an ill-determined route to the southern end of Papakura at Waipapa, and then via the Manukau Harbour shoreline back to Otaimako Creek. The c.16,000-acre block was sold for £400 and six horses. From this sale, a parcel of 1,120 acres was withheld by the sellers as a Native Reserve. This reserved block later became

known as “Takaanini’s Grant” and is the subject of this story.

In his foreword to Jeffrey Sissons’ *The Forgotten Prophet*, [Bridget Williams, 2023] Dennis Ngāwhare-Pounamu writes, “With any narrative depicting and describing tūpuna Māori there can be alternative versions Further kōrero and whakapapa belongs with whānau, hapū and iwi and these may come forth when the time is right.” To this end readers wanting to understand what Te Ākitai Waiohua have to say about their pre-contact history in the public domain should go to:

https://www.teakitai.com/index.php?option=com_content&view=article&id=25&Itemid=139

Similarly, the whānau, hapū and iwi may well have a different story to tell about the events from the time of first contact to 1883 when this account takes pause. The basis for this account is drawn from primary sources of the official record – primarily records from the High Court and the Māori Land Court, and from land records held by LINZ or NZ Archives. PapersPast provides another perspective. As Husbands and Riddell point out on page 1 of their report, the official record was “almost all ... written in English, by English men - usually either missionaries or Crown officials – for an audience of other Englishmen.” Inevitably that introduces a degree of one-sidedness. After all, amongst the fruits of victory is the freedom to write the story. While some things can be inferred about the Māori view of these developments from the official record, there is little by way of an “official” Māori view.

As might be expected, the views of Māori differed widely then as they would amongst Māori or any other sector of society then or now. The fact that the entitlement of Ihaka Takaanini’s children to inherit the grant was challenged in court by other iwi members suggests at the very least that there was more than one viewpoint within the iwi as far as the transfer and sale of land was concerned. This variety of view was repeated up and down the country.

These views could and did change over time. In the Bay of Islands, scales dropped from indigenous eyes just four years after the signing of Te Tiriti o Waitangi. Hone Heke’s chopping down of the flag-staff at Kororāreka symbolised the earliest outright rejection of land alienation. Similarly, Ihaka Takaanini became disillusioned with many of the new settlers and the colonial government as the extent of their land hunger became apparent.

The Native Reserve

The Papakura Stream was the northern boundary of the reserve, what is now Takanini School Rd was the eastern, and the shoreline of the Manukau Harbour from the Papakura Stream mouth to a point intersecting with the line of Takanini School Rd, south of the Tironui peninsular (Longford Park), was the western limit. A surviving map (over) dated 1853 shows this “Native Reserve”. I have highlighted the Reserve in yellow. The map also shows that by 1853 distribution of the Papakura Block was well under way.

John Rogan, Assistant Commissioner of Lands, described to Donald MacLean, Chief Commissioner of Lands, a meeting of December 1862 that led directly to Takaanini’s receiving his Crown Grant.

“Convened a meeting of Natives at Pukaki, on the 5th instant. Ihaka and his father Pepene Te Tihi and Pita advised me to be careful in recommending the issue of Crown grants for any land in this neighbourhood of Papakura, except the reserves through which the Great South Road runs, to be made out in Ihaka’s name, and a reserve, called Te Wharau, situated on the Tamaki, to be granted to Mohi [Mohi Te Ahi ā Te Ngū]. Ihaka was very much pleased at the prospect of getting a Crown grant for Papakura, and he is going to call a general meeting of all the Natives in the district of whom he has control, and I am to receive an invitation to attend. His object is to induce the people to subdivide their lands at Te Kuikui and elsewhere, in order that no difficulty shall be in the way of their obtaining Crown

grants. The Pukaki Natives objected to the issue of a Crown grant to Te Retimona for Maketu until a general meeting is called.

Recommended that a Crown grant be issued to Ihaka Takaanini for the Papakura Reserve ..."



On 16 December, the Commissioner of Crown Lands, Francis Dillon Bell, responded: "Approved. Let action be taken at once."

And it was. The grant was dated 25 February 1863.

What is clear is that Ihaka and the people attending him were in no position to work the land at this time. In this context, on the same day that the grant was confirmed, a lease for the land was assigned to "F. Gruchy". In 1865, Māori Land Court testimony also attaches the name "Makepeace" to a previous lease over this land while it was Native Reserve. Presumably the Gruchy lease arrangement was agreed to by Ihaka Takaanini who was now the officially confirmed owner of the acreage.

In 1863, Ihaka was in his 60s and infirm. His father, Pepene te Tihi, was perhaps in his late-80s and also unwell. Indeed, most of those still accompanying Ihaka were either old and sick, or children. Hostilities between Māori and the settlers were looming, and many of the younger Te Ākitai Waiohū had already left for the Waikato and the shelter of kin there.

Things came to a head on 9 July 1863, when Governor Grey issued a proclamation requiring all natives to immediately sign an oath of allegiance to Queen Victoria or leave the Auckland district. Eager young colonials on horseback rode out to read the proclamation at six South Auckland native villages. The Great South Road now became not just a military highway to support the imperial and colonial troops readying to attack the Waikato, but a refugee path, its military usefulness compromised by the numbers of Māori trudging south with whatever of their property they could carry with them. Amongst them were people from Ihumatao and Puukaki.



The riders located Pepene, Ihaka and Riria, their children, and others of their kin at Kirikiri, a kāinga east of Papakura, on or about 13 July 1863. On 15 July, Francis Dillon Bell and John Gorst, Waikato Civil Commissioner, were at Kirikiri urging Takaanini and others to sign the oath. Perhaps stalling for time so that he could talk with his people, Takaanini indicated he would sign the next day, believing Bell would return to witness that. Instead, in the early morning of 16 July an armed force of around 400 troops led by Colonel Murray approached Kirikiri and arrested Takaanini. Bell didn't return as Ihaka had expected, and it was in this context that Ihaka Takaanini saw treachery.

In all, 22 people of Ihaka's party were arrested, marched first to Drury and from there to the Ōtāhuhu military compound where they were detained without charge or hearing. Despite pleas for their release by colonial authorities, including the Attorney-General Henry Sewell, they remained captive. Murray's military force did not approach a nearby village, Te Aparangi, where Mohi Te Ahi ā Te Ngū and a larger party of armed Puukaki Māori were assembled.

Pepene and two of the children died at Ōtāhuhu. The survivors were "invited" to go to Hurakia (Rakino Island) where they were held in military confinement. A house and some stock and food were provided. It is generally believed that Ihaka died there in 1864, at least according to testimony at the Land Court given by brothers who were witnesses to his death. A disingenuous entry in the Journal of the House of Representatives states: "Ihaka did not thrive much on the island and died there, it is presumed of homesickness and a broken heart." Others believe that he left the island either dead or alive to lie somewhere closer to his tūpuna on ancestral land. Whatever, to the abiding grief of his descendants his final resting place remains unknown.

The arrests at Kirikiri were unwarranted. Since 1840, Ihaka had built a reputation as a man in whom the settlers, the government, and iwi could have confidence. Nonetheless, he was stripped of his status as a Land Assessor for the Crown and lost other important roles in early 1863 because a pro-war faction of the New Zealand parliament had managed to persuade Governor Grey that only through successful military intervention would the growing Māori opposition to the sale of Māori land to the settlers be overcome. Leaders of this parliamentary group (this pre-dates political parties) such as Thomas Russell and Frederick Whitaker painted Ihaka as an untrustworthy rebel when he was no such thing. His treatment as such certainly helped enrich some of the Auckland political "war party".

After his death, Ihaka's claim to Crown Grants was contested. During the four years of military conflict in the Waikato, Te Ākitai Waiohū's Pukekohe holdings – reserves not grants - were mistakenly sold even though there was a clear understanding and agreement that they were reserved lands. Rather than make an honest attempt to fix the situation, in an 1865 Court hearing the

Crown mounted a flimsy argument that all land held by Ihaka should be confiscated because of his rebellion. Counter-argument was made in Court by Counsel arguing Takaanini's case that there was simply no credible or admissible evidence that he had committed any act of rebellion. The arrest and confinement through which he had suffered and died was entirely without justification, and any further loss to his kin through confiscation of his land, their legacy, was unthinkable. The Court agreed and compensation of £3,914 was paid to Ihaka's widow and children, and various amounts to others adversely affected by the Crown's mistaken selling of this land. However, the land itself remained alienated.

The Crown Grant of the Papakura Native Reserve to Ihaka Takaanini, his heirs and successors, was re-confirmed at a sitting of the Māori Compensation Court in April 1867. Chief Judge of the Māori Land Court, J D Fenton, confirmed that this reserved land belonged to Ihaka Takaanini as a Crown Grant under a deed signed by Governor George Grey in February 1863, ironically just prior to the same Governor sacking him from Crown posts as a rebel. The Judge's closing remarks illustrate the conflict of values between traditional Māori land tenure and British land tenure.

"The intention of the Legislature appears to be that English law shall regulate the succession of real estate among the Maoris, except in a case where a strict adherence to English rules of law would be very repugnant to native ideas and customs. The leaning of the Court will always be to uphold Crown grants and the rules of law applicable to them, and the Court will decline to consider the particular circumstances under which the grant was originally obtained, or the equities which might have been created, or understood to have been created, at the time thereunder, unless the evidence shall disclose strong reasons for deviating from so obvious and desirable a rule. It would be highly prejudicial to allow the tribal tenure to grow up and affect land that has once been clothed with a lawful title, recognised and understood by the ordinary laws of the country. Instead of subordinating English tenures to Maori customs, it will be the duty of the Court, in administering this Act, to cause as rapid an introduction amongst the Maoris, not only of English tenures, but of the English rules of descent, as can be secured without violently shocking Maori prejudices."

Argument swirled about who should inherit the land. Several claims were made by other members of Te Ākitai Waiohua, but the Court found that the grant was made to Ihaka and that his surviving children should inherit the whole. The beneficiaries of the grant were named as his widow, Riria, and his three surviving children – Erina, Te Wirihana, and Ihaka the Younger. Erina died later in that year and Ihaka the Younger in 1883. Of the eight siblings, only Te Wirihana reached adulthood.

DEATHS.

New Zealand
Herald

17 March 1883

TAKAANINI TE TIHI.—On March 16, at Mrs. Boyes', Epsom Road, Ihaka **Takaanini** te Tihi, aged 20 years.

THE NATIVE LANDS COURT.

New Zealand
Herald

3 March 1883

OF MI HARE TO succeed to section 72, Wai-
pareira; adjourned to Saturday (to-day).
Takaanini, deceased: Wiripana, and Pita
ordered to succeed to Papakura. Orakei
block: Mr. Dufaur appeared for various

The Land Court records clearly show the urgency with which the Crown wanted to establish title to this land in English rather than Māori terms. This enthusiasm was motivated by the desire to see as much land as possible coming onto the general market and being accessible to the settlers through a land transfer system familiar to them. According to Assistant Land Commissioner John Rogan's account from the December 1862 meeting at Puukaki, Ihaka Takaanini shared the desire to see members of his iwi take steps that would secure them Crown land grants like his, potentially bringing these lands closer to the market and allowing Māori to benefit fully from the appreciating value of their land. This pattern was followed throughout New Zealand as settlement by European immigrants accelerated.

The cash settlements of 1865 and 1867 were vested in Trustees who were to be responsible for taking care of the funds for Ihaka's 'heirs and successors' – his dependents. This situation held until the death of Ihaka's youngest child, Ihaka the Younger, in 1883. This left Te Wirihana as the last surviving child of Ihaka and Riria and marked the beginning of a two-year campaign to establish his identity and thus entitlement to inherit Ihaka's legacy – in 1878 the value of the Trustees' holdings was more than £5,000.

In 1885, Te Wirihana had succeeded in achieving his goal, and responsibility for managing the family's affairs and destiny passed from the trustees to Te Wirihana himself. The story of 'Takaanini's Grant' from 1886 is a story to be told later.

Notes and References

The arrest of Ihaka Takaanini: For more detail and other versions: see Auckland Libraries Heritage Collections MJ_0537.

Francis Dillon Bell's father was a cousin of Edward Gibbon Wakefield. Francis Bell came to New Zealand to represent the New Zealand Company, as did William Fox. The controversy over the purchase of Bell Block in the Taranaki led directly to the First Taranaki War of 1860. Bell became a protégé of George Grey. By 1879 he had amassed an estate of 226,000 acres, mostly in the South Island!

Arrest of Takaanini. For more detail: https://paperspast.natlib.govt.nz/newspapers/DSC18650427.2.14?end_date=31-12-1890&items_per_page=10&page=2&query=Ihaka+Takaanini&snippet=true&start_date=01-01-1840&title=ALG%2cACNZC%2cAS%2cAKTIM%2cDSC%2cFRTIM%2cKWE%2cNZH%2cNZHAG%2cNZ%2cTO%2cPWT%2cROTWKG%2cSUNAK%2cDOM%2cEP%2cNZFL%2cHN%2cHVI%2cKOP%2cMKURA%2cMATUH%2cNZCPNA%2cNZGWS%2cNZMAIL%2cNZSCSG%2cNZTIM%2cOTMAIL%2cPUKEH%2cUHWR%2cVT%2cWAG%2cWDT%2cWAIST%2cWI%2cSTSSA%2cSTSSG%2cSWH%2cSAMZ

JG Fenton's Maori land court decision: Important Judgments: Delivered in the Compensation Court and Native Land Court, 1866 – 1879, Auckland, 1879, part of NZ Texts Collection. NZETC.

Caught in the Act— Entertainment in Nineteenth Century Papakura

Alan Knowles with Neville Williams

Papakura holds a rich tapestry of theatrical and cinematic history that captivated residents and visitors alike. From its early beginnings, Papakura's theatre scene has been a rich and diverse cornerstone of the town that catered to both locals and visitors alike. The theatres in Papakura provided a platform for creativity and a popular pastime for patrons, adding a touch of magic to the cultural landscape of the town. Today, the Off-Broadway Theatre and Hawkins Theatre serve as a reminder of Papakura's theatre history. The theatrical roots in Papakura run deep, with a history dating back to its early settlement days. As the town grew, so did its love for the performing arts and cinema which provided an escape from daily realities. In the 20th century, there were two rival cinemas: Paragon Theatre, opened by Richardson Brothers in 1917, known as Regent Theatre from about 1932, and the Windsor Theatre, which replaced it in 1937. A second cinema, its rival named Star Theatre, was opened by Horace Markwick in 1925. They were equipped with state-of-the-art facilities and amenities to ensure a comfortable and memorable experience for both performers and audiences. With top-notch sound systems, lighting equipment, and seating arrangements, these venues set the stage for memorable performances. These cinemas, like other theatres of South Auckland, provided an escape, were gathering points for the community and enjoyed great success before the large multi-plex cinemas were established.

Many people remember these theatres, and their story has been well told in various sources, but what most people don't realise is that Papakura had established venues which were used for "cinematic entertainment" back in the 19th century. At least three venues hosted live shows and picture shows, which would be termed today as a "cinematic experience".

One, located opposite the Star building (but which was then the Saleyards) and known as the Orange Hall, established c1870, is the site of the Museum where I'm writing! Nicholas Simms opened the first "public hall" in Papakura in December 1873 next to the Papakura Hotel of which he was the licensee at the time, as there had been a need for a public hall in the district for some years. It was probably simply referred to as the Papakura Public Hall.

Another, known as the Public Hall or Papakura Hall at the centre of town between the Globe Hotel and the Saddlery (where Postie Plus is now), was established in 1890. This hall, owned by the Papakura Public Hall Company, was officially opened on December 23, 1890. The hall was opened with a grand concert and ball. Flags had been arranged along the street as well as in the hall, and the concert, presided over by the Rev T. Norrie, included various acts such as a piano solo by Miss Lynch, *Love Alone* sung by Mr Simms, and Miss Callaghan sung *My Queen*. Once the evening concluded with the singing of the National Anthem, the hall was cleared for dancing, which went until 4am the following day.

Rev Norrie gave the inaugural address in which he contrasted the state of Papakura at that time with its appearance thirty-five years prior, when he paid his first visit. He gave a brief history of the various buildings that had been erected and the need for a suitable public hall. He outlined the under-

taking up to Mr McCurdy's building of the hall. The building measured 61 feet (19 meters) by 31 feet (9m) and was divided into two main areas. The lower, or concert hall was 14ft 6 inches (4.3m) high, contained moulded ceiling battens and a cornice which was divided into three panels. There were ten large windows which allowed sufficient light, cloak rooms and swing baize doors leading to the porch. Located at the back door each side of the stage there were anterooms for ladies and gents, and another room was used for cooking. The stage measured 22 feet (6.7m) by 10 feet (3m) with a height a 3 feet (1 metre) which provided plenty of room for the piano and performers. The room was lit by 2 nickel-plated Rochester lamps and a staircase led to the top floor which was devoted to Masonic purposes. The façade was painted light straw, the sides consisted of planed weather boards, the front was rusticated with an ornamental front and the porch measured 8 by 8 feet (2.4m) with a 9 foot (3m) stud and a door either side.

Having such a venue would have provided an escape from harsh daily life and played a large part in shaping the community. Moving pictures were still a way off although the technology was being developed at a rapid pace.

The main form of what could be termed "cinematic entertainment" was the Lantern Show. These shows didn't just magically appear, they had humble beginnings. Think shadow puppets and cave paintings but with a fancier light source. Lantern shows can trace their roots back to ancient times, when humans realised that projecting images could captivate an audience faster than you can say "popcorn, please!". The first confirmed shows date from 1666 in Germany. Fast forward to the 1900s, and lantern shows were the hottest ticket in town. From small gatherings to grand theatres, people couldn't get enough of these visual spectacles. It was like the Instagram stories of the past without the filters and avocado toast! Lantern shows weren't just flashing lights and pretty pictures; they had substance which touched on a variety of themes. They were the original blockbuster movies; with mind-blowing visuals and heart-pounding narratives, keeping audiences on the edge of their seats (or benches, depending on the venue).

The lantern was in essence a simple device: it projected scenes from glass slides placed between a source of light and a lens onto a light-coloured surface. Light is concentrated by putting a concave mirror behind the light source, and condenser lenses are added to align the light beam before it reaches the slide. Pictures were projected using the stop-go principle, in other words worked by hand with a gramophone producing the music. Lantern shows included dissolving views, nursery tales, moving pictures, panoramas, snowstorms, lightnings, rainbows, rackwork astronomy, moving waters, views of the Holy land, views of China, European and American scenery, Crystal Palace Statuary and Natural Phenomena. There were many designs of magic lantern from double to triple lenses and Phantasmagoria lanterns which is the modern day equivalent of horror films complete with sound effects!

One of the spectacular characteristics of the medium was that even a modest sized, basic lantern was capable of projecting crisp, clear images of astonishing scale. In London the technology was deployed for decades for large scale public exhibitions in specially built venues. The medium was perfectly adaptable for exhibition, and just as spectacular in smaller venues. Finely detailed hand-painted transparent images on glass were richly coloured; astounding effects of illumination and kaleidoscopic movement were achieved with mechanical and moving slides. Nineteenth century innovations in slide-making processes not only increased the diversity of content available for the public but also the mechanical reproduction of slides enabled a common set of images to be distributed to widely dispersed audiences. The flexibility of content allowed exhibitors to adapt their programs to suit local tastes and interests. The order in which the slides were shown was entirely



Magic Lantern - Wikipedia

the command of the operator and could be changed at will, so the repertoire was endlessly variable. As well as its versatility and adaptability, the magic lantern's portability was a significant advantage. Most lanterns, and a whole range of associated paraphernalia from collapsible screens to padded slide boxes, were designed with transportation in mind. With reasonable care, the apparatus and slides could be carried by road, rail and even by foot over the long distances which was essential to cope with the harsh conditions of New Zealand in the 19th century. Lanternists toured an extensive network encompassing urban and rural communities. Shows could be set up in the varied venues such as rural halls, educational and religious institutions. Nineteenth century magic lantern technology was, however, far from perfect. The use of whale-oil or kerosene, of volatile gases, oxygen and hydrogen, in combination with naked flame, resulted in a noisy, smelly procedure fraught with the danger of fire and of deafening, even life-threatening, explosions.

CRITERION HOTEL, OTAHUHU.
 THIS EVENING (MONDAY), AUGUST 24TH.
 In consequence of the success on Saturday Evening,
PROFESSOR BUSHELL
 WILL give another—and the last—of his MARVEL-
 LOUS and HIGHLY AMUSING ENTERTAIN-
 MENT, at the above place THIS EVENING, embracing
Electricity, Chemistry, and Magnetism,
 The latest and most brilliant experiments in each science
 being interestingly set forth.

The Entertainment will conclude with highly ludicrous and
 wonder-striking phenomena in
ELECTRO-BIOLOGY!
 which has ever elicited the most intense admiration and
 astonishment wherever Professor BUSHELL has appeared.

Prices of Admission—2s.; front seats, 4s.; children, half-
 price.

Papakura and Drury.
 The above Entertainment will also take place at Mr.
 Williams', Papakura Hotel, PAPA KURA, on TUESDAY
 EVENING, August 25, and at DRURY on THURSDAY
 EVENING, August 27.
 For particulars see handbills.
 D. H. LAMB, Agent.

Before the halls were used for entertainment the Papakura Hotel was also hosting acts. According to an article in the *New Zealander* dated from 1863 a Professor Bushell appeared in the Papakura Hotel where he gave a performance of his amusing examples of the power of electro-biology. This embraced experiments in electricity, chemistry, and magnetism. An advertisement states that the entertainment will “conclude with a highly ludicrous and wonder striking phenomena in electro- biology”.

On Christmas Eve 1874 the Diamond Combination Company provided Christmas entertainment in the Papakura Hall. A host of other talent was on the bill and a band which was described as first class was provided for the occasion. Montague and Fox which were known as “Clogographicalists (clog dancing) and Dancemen” as well as the renowned vocalist Willy Armstrong, and the brothers Hunter played cornet. Comedy was provided by Horace and Morton, and as the newspaper put it “assisted in convulsing the whole settlements with fits of laughter and restoring the senses to their sober functions by the sweet powers of music and song, and a quadrille party”.

New Zealander, 24 August 1863, page 2. *PapersPast*

The Orange Hall, named for the Irish Protestant Orange Lodge, was used for meetings, dances, lectures, concerts, talks, and lantern slide shows. An article from the *New Zealand Herald* in 1874 reports how great efforts were being made in Papakura towards raising funds for a parsonage. A show was held in a hall where songs, readings and recitations were given and well received.

P A P A K U R A H A L L.
 MONDAY, 29TH JANUARY, 1877.
 CONCERT AND BALL
 BY THE
 INDIANA VARIETY TROUPE!
 Assisted by the HIBERNIAN BAND.
 J. P. LONERGAN, Secretary.

Above: *Auckland Star*, 24 January, 1877, p 3. PapersPast

Right: Orange Hall, Papakura c1930. Papakura Museum collection.



In 1877 there was an advertisement (see above) for a concert and ball by the Indiana Variety Troupe assisted by the Hibernian Band to take place in the Papakura Hall. This group was very popular at the time and travelled across Auckland to full halls and delighted audiences.

In 1881 Mr Herbert Woodham was advertised to deliver an evening lecture on “Natural Phenomena” illustrated by several beautiful views shown through a powerful magic lantern. One can only speculate what the content of this show might have been, but similar lantern shows at the time which are known to have been shown under the title “Natural Phenomena” in New Zealand featured the famous Pink and White terraces before they were destroyed by the Mt Tarawera eruption in 1886. Further investigation by Papakura history guru Neville Williams has uncovered the name of the Burton Brothers who were thought to be producing plates and supplying them to the lanternists. Among these are images of the Pink and White terraces, which are now held by Te Papa. To think that these slides may be sitting in a box, labelled “Natural Phenomena”!

In March 1886 the Siddall Family opened at the Orange Hall on a Friday night where their performance electrified the audience— a full house. Miss Jeannie Milne’s violin solo was a masterpiece. Miss Lily Siddall was described as a grand vocalist with a most bewitching style. Mr J.B Siddall’s impersonation of *Bailie Nicol Jarvie* was also described as excellent. On the evening of Nov 14th, 1888, The Otahuhu Minstrels performed in the Papakura Hall to much delight from the audience. This group were a popular act that originated in South Auckland and travelled extensively.

On August 10th, 1892, an event was held in the Public Hall to raise funds for the Presbyterian cemetery. The evening was full of performers including Mr R A Bullen attired in Indian costume who gave a humorous speech and then introduced a real live elephant by the name of “Maha Jumbo”, who was led down the hall, while Miss Morton played the piano. This was followed by a comic farce “The Area Belle” featuring a range of performers.

On December 15th, 1892, Rev J Haselden provided Christmas entertainment in the Public Hall which consisted of the reading of Lord Tennyson’s poem *Enoch Arden* followed by the *Christmas Carol* from Dickens. This reading was illustrated by a powerful magic lantern with 49 exquisite and beautiful scenes according to an 1892 newspaper article. The hall was packed with proceeds going to the Home Mission Fund.

In 1894 a grand Scottish event was held in the Papakura Hall on an August evening, by members of the Caledonian Society. The Rev T. Norrie presided and gave the introductory speech. A packed programme was provided and appreciated by the crowd with applause and many encores were called for. Some samples of what was on the bill that night include, *Be Kind to Auld Granny* sung by Mr Menzies, *Grace Darling*, sung by Miss Fitzpatrick, a Sword Dance, *Mary of Argyle* sung by Miss A Johnstone', and a Highland fling was performed. Mrs Angus acted as accompanist on the piano and Mr Ness with the violin. The evening ended with the company signing *Auld Land Syne*.

In the same year a magic lantern show was held in the Orange Hall where the sights of London were exhibited and the week following this the popular and talented Payne family were due to perform their show. A newspaper article dating to 1895 reports on an event held in this venue. The article relates that a concert was held on a Friday night and was in aid of repairing the manse. The well-known Rev. T. Norrie occupied the chair to a good attendance. Among a full programme was Miss Lynch playing a Pianoforte solo, Mr Bradley singing the song *The Anchor's Weighed*, Miss Gerrard singing *When Night is Darkest* and a reading from *Three Men in a Boat*. Also, on the programme was a Mr Barter who exhibited a magic lantern which featured some local Papakura faces and beautiful views of the manse. Mr Barter also performed some conjuring tricks during the evening's entertainment.



Great South Rd, looking south, c.1904. Orange Hall is located to front right. Central School is directly ahead. Photograph reproduced with permission (Cole Family).

The following year a show is advertised to have taken place on the evening of Tuesday March 10 1896, where a Mr Knott gave as what was described as an interesting limelight lantern lecture and entertainment in the public hall to a "fair attendance". In the same year another event was held in the same venue which was reported as a very successful vocal and instrumental concert held in aid of the Church of England organ fund where the Rev. O Hewlett presided. A varied programme was greatly appreciated, and multiple encores ensued. Once again, the piano prowess of Miss Lynch featured, violin by Mr E.C Beale as well as selections of bagpipes by pipers McLeod and Thompson. The magic lantern views and conjuring tricks were again provided by Mr Barter.

In 1897 a Miss Celia Dampier, who was a popular violinist, was advertised as giving two concerts in the country, the first of which took place in the Papakura Hall. The programme was organised by Miss Dampier, Mrs Somerfield, Miss Lynch, Miss Lorrigan and Miss Boulton. On a Friday night in February 1899 a concert was held in the Papakura Hall in aid of the Papakura Presbyterian Organ Fund. Despite the wet night there was a large turnout where an excellent programme of vocal and instrumental music provided and well received. There were items contributed by

Miss Hunter, Quinn, Lynch, Tomlinson and Ripley as well as A G Fallwell. Once again, the Rev T. Norrie presided and gave a reading with recitations given by Miss Harding.

This study has shown that the theatre history of Papakura is rich and has its origins in the 19th Century. The article has set the 19th Century as a firm boundary but there was also much activity from 1900 until 1915 when the first motion picture movies were shown in Papakura. People of the late 19th Century craved entertainment as much as we do today and for many of the same reasons. The venues in Papakura provided a platform where audiences could spend their leisure time and formed a central focus as well as gathering point for the population to experience a wide range of entertainment. Gatherings centered around traditional community activities, live music, demonstrations and dancing. However, during this time, the origins of modern day “cinematic entertainment” in the form of the magic lantern was starting to become a regular part of the entertainment. Magic Lanterns provided an unrivalled spectacle of spell-binding illumination, colour scale and novelty combined with the practical advantages of versatility, adaptability and portability which enabled shows to be shown in rural areas such as Papakura and dominated until the first moving pictures took hold in the early 20th century.



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Advertisement with picture of a triple lantern / dissolving view apparatus (1886). Open Copyright.

Big thanks to Neville Williams for his assistance in the writing of this article, his amazing knowledge of all things Papakura and for putting up with my humour.

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Tennis Clubs were all the rage



Above: a photo taken on the opening of the Papakura Railways Club in October 1933. It was opened by Percy Hunt. The photo shows keen railwayman athlete F Osborne addressing the crowd. The club was beside the Onslow bridge.

Tennis punters had a lot of choice. The photo (left) of Papakura in 1945 shows two courts adjacent to the Methodist church (top left) and another two courts behind the Anglican church (bottom central). In addition there were courts at the Presbyterian church. For those players who were not railwaymen or their families or members of the churches, there was also the Papakura Tennis Courts and players didn't have to go far for find other clubs to compete against. (Photos Papakura Museum)



From page 1

The Papakura and District Historical Society AGM is coming up in August. This provides an opportunity to contribute in different ways. The Committee is always open to the suggestions and thoughts of our members, whether at the AGM or at other times.

Sadly, our President, Brian Leonard, has announced that he will be stepping down, and we wish him and Karen the best, with our thanks for his work. And so has our speaker coordinator, Phil Sai-Louie, who for years has provided a regular supply of interesting speakers. We would like to thank Phil for all his effort over the years, including his time on the Committee.

The nation is tightening its belt, and a period of austerity is not an easy time for museums, but ours is buzzing. Our lives are enriched when we are reminded of our heritage and the stories that shape us as people, communities and a nation. We have a lot to contribute to our district, and we are always grateful to the Papakura Local Board for its support.

NOTICES

MONTHLY MEETINGS: (held in the Papakura Library Meeting Room):

June meeting:

Thursday June 27 at 1 pm: Jim Morrow on ERNEST SHACKLETON - ANTARCTIC EXPLORER

Jim was recently in Antarctica, where he climbed the highest peak.

Shackleton led his crew to safety after their ship `Endurance` was crushed by ice-floes in 1915.

It was an incredible escape, and Shackleton showed amazing leadership.

July meeting

Thursday 25 July at 1pm: Phil Sai-Louie will deliver his swan-song as Speaker Coordinator.

THE WAY WE WERE - How NZ has changed since about 1940

Our society and way of life has changed so much over the years. We look at Plunket Babies, Primary School, Clothes, Hairstyles & Footwear, Going to the Flicks & Watching TV, Fridges, Washing Machines, How we shopped, Betting on Horses, & Pop Music.

MUSEUM TALKS: (held bi-monthly in the Museum)

On a Saturday in July (to be notified) at 12.30 pm: **Hollie Tawhiao on Māori art**, - Hollie is a Tainui artist and trained with Alan in Museums. She exhibited at the Museum for the 2023 Matariki exhibition, and her Matariki art will be on display again this year.

When the date is finalised, a notice will be sent out.

MUSEUM EXHIBITIONS:

Matariki - mid June till mid-July.

Solar Tsunamis- (Otago Museum travelling exhibition)- hands on science fun.1st August- August 29th

A special event will coincide with Solar Tsunamis:

Live science day- Saturday August 10th- Interactive science fun from the Dodds Walls Centre. 10.30am - 3 pm

(These two science events are particularly, but not exclusively, tailored for the youthful population of Papakura. They do not disappoint. Advertise them to grandchildren and young neighbours—and make sure you accompany them!)

Dearly beloved—an exhibition of church history of Papakura is being prepared by museum studies student and Museum intern Tyler Ross-Doone

TRIPS: Winter recess.

LAST MONTH'S Monthly Meeting. The speaker was the Rev Mark Beale who spoke on Palestine-Israel, from c1500 BC. Mark had visited the area as a spiritual and Biblical tour director. He commented on the tiny scale of Palestine-Israel, 1/13 the area of the North Island. The Jewish Bible reflects how Israel saw its history. The area got its name from the ancient Philistine people. Events assume greater significance the closer we are to them. In fact the early tribes were minor kingdoms that only unified in the face of an external threat. The Fertile Crescent was dominated by the great empires at either end, Egypt to the South, and Tigris and Euphrates to the East. In more recent times, the situation has spun out of control following the promise of a 'homeland' in Palestine to Jews by the British Government in World War 1. Palestine often feels like a very unholy land.

Members' Meetings held on the fourth Thursday of each month in the Library Meeting Rooms opposite the Museum, the talk first at 1 pm, then business and afternoon tea provided by PDHS members (for \$2 gold coin). PDHS arranges interesting speakers.

Visitors welcome.

Museum Talks bi-monthly on a Saturday, 12.30pm.

Events are advertised here, on the screen and on our blog and Facebook pages. Please check for updates and Museum news.

Trips are in recess over winter.



Visit Papakura Museum on

Website: www.papakuramuseum.org.nz

Our blog: <https://papakuramuseumblog.wordpress.com>

Facebook : www.facebook.com/PapakuraMuseum/

The Papakura Sentinel is a bimonthly magazine of the Papakura & District Historical Society. Your contributions are welcomed. Please send directly to Rob by email: pdhs@papakuramuseum.org.nz



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