

## Editor's Introduction

ANNA GREEN

The articles in this issue cover a wide range of subjects, from undiscovered serialised literary novels and novellas in the nineteenth century to prisoner of war resistance to clothing regulations during World War Two. We begin with J.E. Traue's important essay and checklist of nineteenth century New Zealand novels and novellas, published only as serials in local newspapers. Both the essay and compilation will be invaluable resources for future literary scholars, and Traue suggests that a number of unrecognized novelists may now enter the New Zealand literary pantheon. Moving to the present, Lisa Marriott and Dalice Sim undertake a quantitative analysis of 21 indicators relating to, among others, health, employment and cultural identity, to see if the inequality gap between European and Maori, and European and Pacific, people in New Zealand is increasing or decreasing. They conclude that while there are some successes in reducing inequality, the majority of indicators demonstrate a worsening outcome for Maori and Pacific people.

The next three articles explore different aspects of war, and the memorialisation of war. Ewan Morris draws our attention to the memory of a battle that took place in 1846. Taking the memorial to the Battle of Boulcott's Farm in the Hutt Valley as the starting point, Morris describes the changing definitions and understandings of this battle and demonstrates the fluid nature of public memory. The following article by Peter Clayworth considers tensions over conscription during the First World War. In "Lucky Laidlaw and "Worried Web" Clayworth focuses, in particular, upon the Laidlaw case which became a public lightning-rod for tensions over class, wealth and privilege and public scepticism that the conscription system ensured 'equality of sacrifice'. Kristyn Harman considers a different set of tensions during the Second World War, documenting the resistance to clothing regulations in the Featherston Prisoner of War Camp. Finally, scepticism in a more recent political context is the subject of Dean Ballinger's study of Taranaki artist Graham Kirk's comic strip, *Dick Sargeson*, published in *The New Zealand Listener* between 1984 and 1988. Ballinger argues that Kirk's comic strip is a pioneering work for its socio-political commentary, narrative strategies, and graphic aesthetic.